



AUCKLAND WAR MEMORIAL MUSEUM TAMAKI PAENGA HIRA ANNUAL REPORT



2006 / 2007

ANNUAL REPORT
Auckland War Memorial Museum
2006 / 2007

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Annual Report

2006 | 2007

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Auckland War Memorial Museum
Tamaki Paenga Hira

Whakamana

Nga taonga tukuna iho

Hei whakataki i nga ra ki muri

Honouring the past

Embracing the present

Guiding our future

VISION

To be a source of inspiration to our communities.

MISSION

Collect and care for our communities' treasures in order to tell object-based stories in a way that stimulates mind and spirit.

VALUES

Distinguished
Caring
Welcoming
Encouraging
Involving

CHAIRMAN'S REPORT



David Hill

For the past 12 years – including the entire time since late in 1996 when the Museum's current legislation was enacted and the Trust Board came into being – the recovery of the Museum and its re-equipment to meet the needs of the 21st century have been our major focus. On 8 December 2006 that cycle largely came to a conclusion when the Trust Board heralded the completion of its Stage II Grand Atrium project with the first in a series of celebratory events.

Commenced in 2000, construction was under way by the end of 2003. Despite a highly volatile “boom” construction market over those years, with escalating costs and a moving budget target, the project was successfully concluded within the approved budget. With that, a new cycle in the life of New Zealand's oldest Museum begins. It has been a superb effort.

I want to start out by acknowledging the role played by the Council of the Auckland Institute and Museum, our predecessor body. That Council recognised the grave circumstances into which the Museum had slipped by the early 1990s and resolved to deal with it. Were it not for their early work, the support they enjoyed from the local authority members on the Council, and the region's local authorities – Sir Barry Curtis in Manukau, and Cr Doug Astley of Auckland City, in particular – the efforts of the subsequent years might not have happened.

At the beginning of the last decade the ground was set for the refurbishment of our Museum, and the need to modernise its governance was recognised and established. In 1994, Dr Rodney Wilson was appointed Director and the long process commenced – recovery of the building, the replacement of our old Act with new, more suitable, and more “encompassing” legislation, and the commencement of the modernisation of the Museum.

Twelve years later we think we are complete. It has been a Herculean effort. Without the support of the government, our local authorities, the ASB Community Trust and the generosity of our many charitable and private benefactors, the Museum Institute and the public of Auckland this could not have happened. Without the commitment shown by key staff, our consultants and contractor, we could not have undertaken the task. Throughout this period the Board has been fortunate in having very capable members, two of whom, Barry Turley (who retires from the Board this year) and Bruce Anderson, both former chairmen, have played a particularly important role behind the scenes in the governance of the Stage I and Stage II projects. The Board is indebted to all those who have assisted us, and facilitated the completion of both stages of the recovery of the Museum.

In 2003, Rodney Wilson advised the Board that he wished to complete the project, see it bedded in and all remedial works completed, but would not seek renewal of his contract beyond September 2007. Those tasks and that time have arrived. On behalf of the Board and the publics of our Museum, I want to acknowledge and recognise the personal

debt owed to Rodney. While “no man is an island” in respect of projects such as this, and it costs nothing to dream, realising visions takes dedicated and inspiring leadership. Rodney has that in good measure and the Museum will sorely miss his special brand of New Zealand internationalism.

Dr Vanda Vitali, a Canadian, will replace Rodney. She comes to us from the Museum of Natural History of Los Angeles County and brings with her a powerful academic and professional background. The Board is delighted to welcome Dr Vitali and is confident that she will inspire the Museum to its new future in a manner entirely befitting. On a sadder note, on 19 September 2006 sitting Board member Sir Hugh Kawharu died. Sir Hugh served the Museum for many years, initially as a member of the Council of the Auckland Institute and Museum but since 1996 as a member of the Trust Board and representative of the Taumata-a-Iwi. Sir Hugh was a source of wisdom. He was a strong guiding figure in assisting the Board to understand the nature of its obligation to Maori and the appropriate channels through which that obligation should be expressed and was instrumental in the development of the Taumata-a-iwi. He will be missed. Sir Hugh has been replaced by Te Puna (Danny) Tumahai of Ngati Whatua o Orakei, the former Chair of the Museum's Taumata-a-Iwi, and, in turn, Te Puna has been replaced as Taumata Chair by Martin Mariassouce of Ngati Whatua. In this way, the lineage continues.

Of the many other memorable events of the past year, I want to single out three for special mention.

Firstly, I want to congratulate the Auckland City Council for its maintenance works on the consecrated ground and around the Cenotaph. These sacred grounds, which actually lie outside the Board's area of control, have looked somewhat the worse for wear in recent years. It is good to finally see the improvements to what we feel should be an integrated and respected space. The Board is also pleased to note the Council's plans for further work on the consecrated ground and in adjoining areas, intended to restore the quality and sanctity of these spaces. We look forward to the day when the management of this entire area is thoroughly integrated.

Secondly, I want to mention the estate of Philip Augustus Edmiston which generously commissioned a sculpture of two large urns by Auckland sculptor Brett Graham. These are named *Whaowhia* (in recognition of the Institute's old motto) and rest at the Museum's southern entrance. They add to the Edmiston Trust's remarkable efforts in building a trail of contemporary sculpture through the Domain. On a similar note, the Auckland Art Gallery generously agreed to the Museum's request to locate Peter Nicholls' powerful sculpture *Spine* adjacent to the southern entrance.

Thirdly, and an especially gratifying moment in the year, was the naming of the Museum's Pictorial Gallery as the Sainsbury Horrocks

Gallery. This naming recognised the enormous effort of Lyndy Sainsbury, founding Chair of the Museum Circle, and her tireless fundraising efforts in support of both Stage I and II of the Museum's development, as well as a generous bequest of Lyndy's father, John Horrocks, a long-standing supporter of the Museum. It also recognises Lyndy's husband Mark's considerable enthusiasm and support for the Museum.

Financial year 2007 was a watershed year. Notwithstanding the impositions of a demanding, often “white-hot” programme of construction, the Museum has prospered, has maintained a vigorous programme of activity and has achieved excellent growth in visitor numbers and revenue. While the tolerance of our staff has been severely tested through the maelstrom of construction, they can now refocus their considerable talents and energies on the work ahead, secure in the knowledge that theirs is an institution without peer in New Zealand.

Finally, I wish to record my indebtedness to my Board and particularly to retiring Board members Barry Turley and Judith McKay. Barry's contribution to the Museum over many, many years has been enormous and while Judith's has been less in duration, the life of the Chair is made much easier with a Board served by people of such commitment and calibre. They know, as we do, the difference they have made. Both leave with our gratitude for their unstinting service.

In similar vein, I wish to record the Board's recognition of the service of Councillor Scott Milne who retires this year as Chair of the Territorial Local Authorities Electoral College, a role he has held over the past six years. The Board's relationship with our principal funders through the electoral college is extremely important. Scott has shown himself to be a true friend of the Museum while maintaining the objectivity necessary in that role. We look forward to working with his successor and colleagues.

And lastly, to our departing Director. Thank you for your service to our Museum, congratulations on your appointment as a Companion of the New Zealand Order of Merit and on behalf of generations past, present and future, we salute you.



DAVID HILL
CHAIRMAN

AUCKLAND MUSEUM TRUST BOARD



DAVID HILL - CHAIRMAN

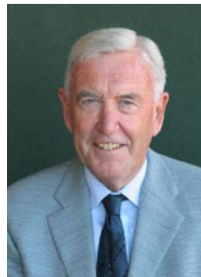
David Hill has post-graduate qualifications in anthropology and planning, and has been professionally involved with heritage, historic and environmental planning issues in New Zealand and overseas since 1980, including private and public sector institutional reform. David has extensive ties with the Pacific where he has developed environmental and resource management law. Past chairman of the Auckland Conservation Board (1996-2000), he has also been a director at Hill, Young and Cooper Ltd, resource management consultancy, since 1995.



WILLIAM RANDALL - DEPUTY CHAIR

William Randall has Masters and PhD degrees in biology and an MBA in business/finance. William has spent 15 years in banking and finance where he managed the treasury function for a large US investment company (Fidelity Investments) and was the managing director of New Zealand stockbroking company ANZ Securities NZ Limited. William is currently a director of

Capstone Partners. His primary interest lies in helping the country to develop its biotechnological capabilities in science.



BRUCE ANDERSON - CHAIRMAN - ANNUAL PLAN COMMITTEE

Bruce Anderson has a background in the public sector where he was a leader in the development of local government strategic management and customer service initiatives. He held the position of Chief Executive of Auckland City Council for 13 years. Before that, as a professional and chartered engineer, he had a wide range of project

engineering, contracts engineering and design engineering experience. Bruce is a past chairman of the Trust Board (1999-2003) and currently chairs its Annual Plan committee.



DALE BAILEY

Dale Bailey is the Counties-Manukau regional manager for Career Services rapuara. He has a Masters degree in Geography, a Masters degree in Public Management and a teaching diploma. He has had a career in secondary education and has worked for the Education Review Office. Dale has been widely involved in the governance of heritage and arts organisations and was the founding chairperson of the Te Manawa

Museums Trust in Palmerston North. Dale is an honorary life member of the New Zealand Historic Places Trust and in 1994 was awarded a Nuffield Commonwealth fellowship to the Commonwealth Institute in London.



WENDY MCPHAIL

Wendy McPhail holds post-graduate qualifications in business administration and has 20 years sales and marketing experience in senior management and professional consulting services. In 1992, she established in New Zealand the highly successful leadership development organisation Covey Leadership Centre where she worked with organisations throughout Asia Pacific. This work subsequently led to her interest

in strategic foresight. As a director of In Touch Group she advises start-ups, private and public sector and not-for-profit organisations on their ability to be positioned effectively in a world of accelerating change.



TIMOTHY HANNAH

Timothy Hannah is an economist and former Foreign Affairs and Trade official. He has represented New Zealand widely overseas and served as Executive Director of the APEC Secretariat. He is trained in public/private sector management and company directing (Institute of Directors). Since retirement he has assisted with the governance and structural review of the Auckland Philharmonia and development of

ASEAN/NZ business relations. He is Associate Chair of Malay Studies at Victoria University.



DANNY TUMAHAI

Te Puna (Danny) Tumahai is a nationally recognised kaumatua (elder) of Ngati Whatua o Orakei and chair of their Kaumatua Council. From 1996 to 2007 he was chair of the Museum's legislated Maori Advisory Committee Taumata-a-Iwi (comprising Ngati Whatua, Tainui and Ngati Paoa). This year he replaced the late Sir Hugh Kawharu as the Taumata's second appointee to the Museum Trust Board, carrying overall responsibility for alignment of Maori

values (mana Maori, mana whenua, manaaki) at governance level. Te Puna advises the Departments of Courts, Corrections and Education. He serves on the The Edge (Auckland City Council's Arts Board), the Orakei Reserves Board and National Maritime Museum Trust. In addition, he constantly fulfils Ngati Whatua civic duties in partnership with the Mayor of Auckland.



JOHN MCINTYRE

John McIntyre has a background in the service industry where he has had an extensive career in the travel industry sector, principally in the fields of airline sales, marketing, operations and corporate key account management. He has a strong interest in history and heritage and has participated in the strategic development of the University of Auckland Business School special Business History Project. He is currently

a freelance marketing consultant and is also a volunteer guide for the Museum.



BARRY TURLEY

Barry Turley is a retired chartered accountant. For many years, he held senior managerial roles within the industrial groups of Feltex NZ Limited. In 1996, he retired as CEO of Transportation Auckland Corporation Ltd (Yellow Bus Company). He was a member of the Divestment Unit established to prepare a plan on the Auckland Regional Services Trust's sale of interests in Transportation Auckland Corporation.

Barry is a past chairman of the Trust Board (1997-1999) and chaired the project committee for the Stage II Grand Atrium development.



JUDITH MCKAY

Judith McKay is General Manager – Finance & Resources at Auckland University of Technology (AUT). She has degrees in economics and commerce and is a chartered accountant. Judith has been with AUT since 1994 where she has responsibility for the university financial and property portfolios. Judith previously held various senior finance and administration roles for a trans-Tasman shipping company and several

manufacturing companies. She has been an auditor at Price Waterhouse and a COBOL programmer. Judith has a keen interest in sports administration and is a Board member of the NZ Academy of Sport.

DIRECTOR'S REPORT



Rodney Wilson

This is my last Annual Report at Auckland War Memorial Museum, concluding 13 years of retrieval of the Museum from the malaise of the 80s and early 90s to the vibrant, high-quality institution that it is now.

It is the report for the year in which 12 years of refurbishment and rebuilding, new development and capability building concluded. Capability, of course, is something that must always continue to be built. While the Museum is almost unrecognisable if we are looking back a decade and a bit, it will always need to build its capability if it is to respond to the ever-changing needs of its community and its visitors.

The Stage II or Grand Atrium project concluded in December 2006 and was officially opened on December 8, with a wonderful public Open Day the following day. In fact, so large is the constituency of supporters and stakeholders who loyally maintain the museum and who have supported its redevelopment, that a long series of opening events was necessary to thank them and acknowledge their contribution.

The development has already won the Supreme Award from the New Zealand Property Council as the best new building development in all categories, for 2006. It has won the Association of Consulting Engineers of New Zealand's Gold Award of Excellence for its innovative structural engineering (and one suspects further awards may be in line). But the most gratifying response has been that of our visitors.

Universally, the response has been enthusiastic. Any additions to an A-listed heritage building will be difficult. There will be those who would wish to see a seamless, invisible integration of old and new, and there are others who – sharing a view with the prevailing attitude of building conservation architects – believe the new should be differentiated from the old. Auckland Museum's additions belong unequivocally to the latter camp, standing physically and aesthetically separate from the original structure. But there has been no controversy. Our visitors unanimously applaud the architect's bold vision, the strong simple forms of the suspended bowl building and the copper and glass dome and the grandeur of the new spaces.

At the end of day, the valued judgements and awards of professional groups notwithstanding, it is the public opinion that matters most. These are the critics whose hearts and minds matter daily. On behalf of all involved in realising our vision I am proud to say that the public like what we have provided.

I want to thank the author of our vision, Noel Lane of Noel Lane Architects, Peddle Thorpe Architects and Salmond Reed Conservation Architects; Holmes Consulting Group for their remarkable engineering solutions; Eric Schluter the Project Director and his team at RDT Pacific; our other consultants, Hawkins Construction Ltd, their many sub contractors and all the men on the job; our funders, and stakeholders, the government and ASB Community Trust in particular;

Stevenson Group, our lead corporate sponsor; the Board and staff for their efforts and perseverance; and so many people for what has been achieved. Without vision and aspiration we never advance, but without hard work, perseverance and commitment the loftiest vision is of little use.

Among the unsung heroes of the project are the team at our off-site collection storage depot. They have been preparing the collection for its move to new storage facilities on site for some two years. Laura Vodanovich and the Registration team have prepared 3000m³ of collections for a twelve-month long process of load-in to the new basement storage area, a process that is now well under way and will be completed by Christmas 2007.

As the Museum opened its Grand Atrium extensions, it launched its first exhibition in the new Special Exhibitions Gallery, *Vaka Moana: Voyages of the Ancestors*. This exhibition is the first major exhibition, and the first to travel abroad, which tells the epic story of the human migration out of south-east Asia across the Pacific, exploring and settling scattered islands across a third of the planet. The exhibition was accompanied by a large, authoritative and richly illustrated book of the same title. I am pleased to say that the book, published jointly by David Bateman Publishers and Auckland Museum, won the History Section award in the Montana New Zealand Book of the Year Awards. At the time of publishing this report, *Vaka Moana* is on exhibition in Osaka, at the beginning of a three-year-long world tour which will take our epic story to a world largely ignorant of it.

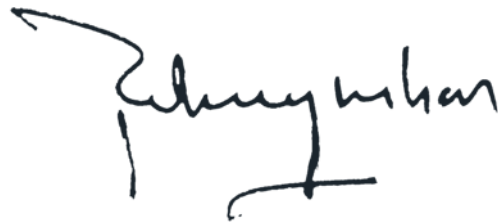
Many fine exhibitions were presented during the year and these are detailed elsewhere in this report. We are indebted to our colleagues at the National Museum of Denmark, Copenhagen, and the Australian National Museum in Sydney, with whom we collaborated to bring *Vikings* to New Zealand. This was the first time Viking culture had been represented in this country. Its coincidence with *Vaka Moana* was particularly apposite, as Eric the Red and Viking navigators reached the northern Americas at approximately the same time as Polynesian navigators reached central/south America.

The third of the big exhibitions to feature in our calendar for 2006/2007 was *Egypt: Beyond the Tomb*. This intriguing story of Mummy Keku's journey into the afterworld is the second Egyptian exhibition we have been privileged to show from the Rijksmuseum van Oudheden at Leiden in the Netherlands. Like its predecessor *Bell South Pharaohs*, it has proved to be a great popular success.

Finally, I want to mention the Fazioli International Piano Recital Series. Auckland Museum is blessed with a delightful theatre seating 200 and a sublime Fazioli 228 concert piano. The recital series brought to the Museum four highly regarded international pianists, was generously supported by Sly's Pianos and organised by Glenn Easley. It was the first collaboration between the Museum and the Auckland

Philharmonia Orchestra and has proved to be a resounding success. We are indebted to all involved – not least the wonderful pianists we have been privileged to hear – and look forward to the 2008 series. All four concerts drew capacity houses.

I have been privileged to serve New Zealand's oldest and finest museum. I leave with regret but also with the satisfaction of having accomplished what we all set out to do. Indeed, if I may be forgiven a moment of immodesty, I think we achieved more than we thought we might. I want to conclude by thanking my Board and staff, the local authorities of Auckland and the government, our many overwhelmingly generous patrons and benefactors, our various stakeholders including the RSA, Veterans' organisations and Defence Forces, and, above all, our public. It has been a wonderful adventure. Thank you.



DR T L RODNEY WILSON CNZM
DIRECTOR

TAUMATA-A-IWI REPORT



Martin Mariassouce



Paul Tapsell

E nga reo, e nga mana, e nga karangarangamaha, huri noa ki nga tai awhiowhio o te motu, tena koutou katoa. E nga tini mate kua wheturangihia, haere. Kia koutou e te hunga ora, nga uri o o tatou tupuna tena koutou katoa.

Ko nga kuri purepure o Tamaki e kore e ngaro i te po.

Those of Tamaki who lead in peace or in war never rest.

— Sir Hugh Kawharu ONZ, FRS(NZ)

1927-2006

Kua horo nga puawai o te Rata, kua memenge nga rau, kua maroke te tinana, kua heke te wai ki nga pakiaka. Whatia ake nga puapua o Papatuanuku, te totara whakamarumarua o te Wao-nui-a-Tane. Nga maunga teitei o te wa kua oti te whakahoro te mea hei mania. Tera te tai ka ngunguru mai ki tua o Kaipara. He mihi ki te wairua e rere atu nei, ki a koe e Ta Hugh e te Rangatira. He wananga o to iwi, he pukenga pukorero, he puna waiaora.



Whakarua i te hau e taea te karo; whakarua i te mate te taea te karo.

From a Maori perspective the past year has been a challenging one. As Tamaki Paenga Hira entered the final stages of its five-year Grand Atrium building programme, we lost two dominant figures close to the heart of all Maori. First was the passing of Tainui leader, Dame Te Atairangikahu then only three weeks later the tragic and unexpected loss of Ngati Whatua elder and Taumata-a-Iwi's representative to the Board, Sir Hugh Kawharu.

Although he is no longer with us, Sir Hugh nevertheless provided the foundation and impetus for his successor, Te Puna Tumahai to continue building the special relationship between the Taumata-a-Iwi and Auckland Museum Trust Board. Each year Tamaki Paenga Hira's position as an emerging world leader in indigenous museum relationships is enhanced and the development of a world-class Maori Values Team is at the heart of this success. He Wawata – whakamana, nga taonga tukuna iho, hei whakataki i nga ra ki muri – continues to guide the Taumata-a-Iwi's mission (see inside front cover), assisting the Maori Values Team to operationally deliver real benefit to wider New Zealand from a Maori perspective. Central to this success is understanding the trajectories which brought taonga and Ancestral Human Remains into the Museum. The Maori Values Training Programme has enabled all staff to share our mission: He Wawata, in becoming better prepared to appropriately manage taonga today and into the future.

The Maori Values section of this report will provide you with a snapshot of the diversity of Maori-associated duties and accomplishments from the past year. To conclude, the Taumata-a-Iwi and Tumuaki join together to acknowledge and thank all Museum staff for their efforts in championing Maori Values in one of our more challenging years.

No reira, e nga tini mate o te wa, haere, haere, haere atu ra. No reira, ratou nga mate kia ratou, tatou te hunga ora ki a tatou. Ka tiro tawhiti rawa a Te Taumata-a-Iwi ki nga tau kei te heke mai tonu, me te tipunga ake o te hononga a ratou ki te Poari ki te whakanui i nga wawata Maori hei painga mo te katoa. Tena tatou katoa.

Naku iti noa



MARTIN MARIASSOUCÉ
CHAIR
TAUMATA-A-IWI



DR PAUL TAPSELL
TUMUAKI
DIRECTOR MAORI

TAUMATA-A-IWI KAUPAPA

This abbreviated version of the Kaupapa sets out the principles upon which the Auckland Museum's Taumata-a-Iwi will discharge its responsibilities to Maori.

He whakarapopoto tenei o nga Kaupapa a Te Taumata-a-Iwi ki te whakatu he huarahi ki te tutuki pai i nga wawata mo nga iwi Maori o te motu.

Tamaki Paenga Hira/Auckland Museum's legislated (Auckland War Memorial Museum Act 1996) Maori Advisory Committee is known as the Taumata-a-Iwi. It is founded upon the principle of mana whenua (customary authority of and over ancestral land), and comprises Ngati Whatua, Ngati Paoa and Tainui. The Taumata-a-Iwi acts in a trustee role in representing all interests of Maori in the Museum.

PRINCIPLE I: THE RIGHT TO ADVISE

The Taumata-a-Iwi will give advice on all matters of Maori protocol within the Museum and between the Museum and Maori people at large.

PRINCIPLE II: PARTNERSHIP

Both the Museum and the Taumata-a-Iwi will act reasonably and in the utmost good faith by encouraging the spirit of partnership and goodwill envisaged by the Treaty of Waitangi, recognising the Taumata-a-Iwi's cultural responsibility to wider Maori.

PRINCIPLE III: MAORI EXPECTATIONS

The Museum recognises the right of all Maori to expect the Taumata-a-Iwi, on their behalf as the recognised kaitiaki of the Museum, to

- (i) monitor the management of their taonga within the Museum;
- (ii) facilitate repatriation of all whakapakoko, uru moko and koiwi.

PRINCIPLE IV: ACTIVE PROTECTION

The rights of Maori in the Museum are protected, in kaitiakitanga terms, by:

- (i) safeguarding mana whenua and the lore of Maori;
- (ii) safeguarding the tapu of the Museum's war shrines;
- (iii) providing appropriate management of all taonga;
- (iv) providing all staff and visitors with a culturally safe environment;
- (v) taking affirmative action in Maori recruitment, training and education.

PRINCIPLE V: REDRESS FOR PAST MISUNDERSTANDINGS

The Museum acknowledges that there may be misunderstandings from the past needing redress and will seek the Taumata-a-Iwi advice to:

- (i) objectively explore and assess each example as it comes to light;
- (ii) minimise and eliminate future needs for redress.

Ko Te Taumata-a-Iwi te komiti matua mo nga take Maori katoa i roto i a Tamaki Paenga Hira. Ko ratou a Ngati Whatua, Ngati Paoa, a Tainui nga mana o te whenua. Ko Te Taumata-a-Iwi nga kaitiaki mo nga take Maori i roto i te whare taonga o Tamaki.

KAUPAPA I: TOHUTOHU

Ma Te Taumata-a-Iwi hei tohutohu i nga tikanga Maori mo Te Whare Taonga me ki waenga i te Whare Taonga me nga Iwi Maori whanui.

KAUPAPA II: WHAKAHOAHOA

Ma te Tiriti o Waitangi hei whakahoahoa i Te Whare Taonga ki Te Taumata-a-Iwi mo nga take Maori.

KAUPAPA III: NGA TUMANAKO MAORI

Ka tau Te Whare Taonga i nga tumanako a nga iwi Maori, me te turanga a Te Taumata-a-Iwi hei kaitiaki mo nga take e whai ake nei:

- (i) te tiakitanga o nga taonga i roto i te Whare Taonga;
- (ii) he huarahi mo te hokinga o nga whakapaakoko, nga uru moko, me nga koiwi ki te waa kainga.

KAUPAPA IV: KAITIAKITANGA

Te Tiakitanga o te mana a nga iwi Maori ma runga i nga ahuatanga nei:

- (i) te tiakitanga o te mana o te whenua, me nga tikanga Maori;
- (ii) te tiakitanga o nga waahi tapu o Tumatauenga;
- (iii) kia pupuri tika i nga taonga katoa;
- (iv) kia whai waahi tika mo nga kaimahi me nga manuhiri;
- (v) kia whai turanga, akoranga, matauranga mo nga uri Maori.

KAUPAPA V: TE WHAKATIKATIKA I NGA HE

Ma te Whare Taonga hei whai tohuohu mai Te Taumata-a-Iwi ki te whakatikatika i nga he no mua:

- (i) kia whakawetewete i nga take kia tika ai;
- (ii) whai huarahi mo apopo kia kore nga he kia puta ano.

STATEMENT OF SERVICE PERFORMANCE

Auckland War Memorial Museum
Museum Tamaki Paenga Hira
Performance Targets 2006/2007

The following Performance Targets describe the principal initiatives set out in the Museum's Annual Plan 2006/2007. These initiatives implement actions which are aligned to goals and strategic themes forming part of the Museum's Ten Year Plan.

MANAGEMENT & MAINTENANCE

ACCESS & ENGAGEMENT

INCREASE THE VALUE AND APPEAL OF THE MUSEUM FOR ALL

ACTIONS	MEASURES	STATUS AS AT 30 JUNE 2007	COMMENTARY
Grow visitor numbers and maintain highest level of public satisfaction with Museum experience and services.	Increase attendances to 532,000 (revenue \$1,597,000) made up as follows: Individual visitors 420,000 Group visitors 54,000 Education visitors 52,000 Preschool visitors 6,000	Total attendance year to date: 628,662 (596,464 general admissions, 32,198 function visitors) against budgeted 552,787 (532,000 general admissions and 20,787 function visitors). Individual visitors 478,796 (14% above budget). Group visitors 41,410 (23.3% below budget). Education visitors 76,258 (31.5% above budget). Preschool visitors 4,777 (20.4% below budget). Revenue \$1,553,686	Increase in attendance of 13.7% (12.1% general admissions, 54.9% function visitors), stimulated by opening of Stage II Grand Atrium and successful programme of exhibitions and public activities. Revenue 2.7% below budget due to Trust Board decision to discontinue transfers from exhibition revenues to general admissions. Had the original practice been continued, admission revenues would be 1.7% above budget; \$1,624,176.
	Achieve visitor satisfaction ratings of greater than 80%.	Achieved.	Summer Visitor Survey satisfaction rating 98% (87% excellent, 11% acceptable, 2% poor).
	Increase proportion of Pacific visitors.	Extensive programme of events and activities for <i>Vaka Moana</i> with strong emphasis on accessing Pacific Island communities. Programmes of activities held to coincide with Celebrate Pasifika.	Strong marketing of <i>Vaka Moana</i> and Pacific events into the Pacific communities achieved a marked increase in Pacific visitation and Pacific involvement.

ACTIONS	MEASURES	STATUS AS AT 30 JUNE 2007	COMMENTARY
Provide education services to people in the Auckland region.	Achieve education and pre-school visitor numbers above.	Education 76,258 (31.5% above budget). Pre-school 4,777 (20.4% below budget).	
	Develop adult and community education programmes reaching 6,000 customers.	Adult education 9,643 (60.7% above target).	Effective collaboration with the Museum Institute and the University of Auckland Centre for Continuing Education.
	Achieve revenue target of \$142,000	Revenue: totals \$113,379 (20.3% below budget).	The explanation for this apparent below-budget result is large schools uptake on special exhibitions, with education revenues accounted for in exhibition receipts. When exhibition education revenues are included the result is \$175,205 or 23.3% above budget.
Provide a dynamic exhibitions programme and events activities.	Opened by 30 June 2007: Two special exhibitions (<i>Vikings</i> and <i>Vaka Moana</i>); Four pictorial exhibitions; Two temporary exhibitions; Two outreach exhibitions.	Opened by 30 June 2007: Three special exhibitions (<i>Vikings</i> , <i>Vaka Moana</i> , <i>Egypt: Beyond the Tomb</i>); Five pictorial exhibitions (<i>George Valentine</i> , <i>Navy Veterans</i> , <i>Wide-eyed in Tonga</i> , <i>Lee Miller's War</i> , <i>Another View: A selection of 20th-century international photographs from the Seresin family collection</i>); Three temporary exhibitions (<i>Kan</i> , <i>Cheeseman</i> , <i>Le Folauga</i>); One outreach exhibition (<i>Celebrate Franklin</i> at Franklin: The Centre).	
	New permanent exhibitions opened: Two new permanent Applied Arts galleries by 1 November, 2006; <i>Treasures and Tales</i> , 31 May 2007; On track for opening <i>Ancient World</i> and <i>Ancient Americas</i> on 31 July 2007	Applied Arts galleries opened November 2006. <i>Ancient Worlds</i> gallery on track for completion by 18 September, 2007. Asian Gallery on track for completion by 18 September, 2007.	<i>Treasures and Tales</i> concept stage completed.
Developing key stakeholder relationships.	Complete and carry out an annual programme of stakeholder communications and activities.	Hosted a variety of Stage II opening events. Hosted a variety of War Memorial commemorations and the Armistice Symposium involving local government, central government, RSA and Defence Forces. Annual briefing of territorial local authorities.	

ACTIONS	MEASURES	STATUS AS AT 30 JUNE 2007	COMMENTARY
Provide a dynamic programme and events activity.	Deliver a programme of activities related to and supporting the exhibition programme.	Delivered a programme of activities related to <i>Vikings</i> , <i>Vaka Moana</i> , <i>Egypt: Beyond the Tomb</i> , <i>Cheeseman</i> , <i>Seresin</i> exhibitions; and also War Memorial, Decorative Arts and Volcanoes Gallery.	
	Deliver a programme of activities targeting certain communities and festivals in Auckland.	Programmes of activities held to celebrate Pasifika, Matariki, Auckland Heritage Festival, <i>Celebrate Pasifika</i> , Auckland Arts Festival, Photography Festival.	
	Develop a series of concerts and programmes that effectively utilise the new auditorium.	<i>Strange Resting Places</i> staged in association with AKO7 and Taki Rua Productions. First series of Auckland Museum International Fazioli Piano Recital Series. Full programme of lectures and film screenings. Hosted textile symposium.	
Provide Iwi/Maori communities digital access to their Museum-held heritage through a Taonga Database.	1000 new comprehensive/ researched entries completed by 30 June, 2007.	1101 new comprehensive/ researched entries achieved. Object record photographs completed for 762 new entries.	
Provide and expand membership to allow Aucklanders to express their loyalty to the Museum.	A consistent and coherent membership framework developed. Membership numbers increased to 5000.	Not achieved. Total Museum memberships 2272. Delays encountered in reconciling three membership offerings into an easily understood range of membership services.	
Provide commercial services which expand and enhance the visitor experience and provide a commercial revenue stream.	A second retail shop in the southern Atrium opened by 31 December, 2006. A second café in the southern Atrium opened by 31 December, 2006	Achieved. Both shop and café opened 9 December, 2006.	
	Establish a full Events and Hospitality operation and achieve a minimum of 70 commercial events in the January to June 2007 period.	Achieved. A total of 75 events held, hospitality revenue 44.1% above budget, surplus 31.7% above budget.	

COLLECTION CENTRED

TO BE NEW ZEALAND'S LEADING OBJECT-BASED LEARNING AND RESEARCH CENTRE

ACTIONS	MEASURES	STATUS AS AT 30 JUNE 2007	COMMENTARY
Provide improved community access to collection information.	Increase Te Kakano Information Centre inquiries serviced from 300 per month to 350 per month. Service 400 Information Centre inquiries each per month in Armoury and Natural History resource centres.	Exceeded. Average of 472 inquiries per month serviced by Te Kakano. Average of 508 inquiries per month serviced by Armoury. Average of 450 inquiries per month serviced by Natural History Research Centre.	Public uptake of information services has increased steeply. Also, there is considerable growth in collection information services via the internet.
Provide object learning experience for educational audiences.	Present programmes involving object handling for all education communities.	Strong object-based learning programmes offered.	
Collaborative research.	<i>Vaka Moana</i> book published by 31 December, 2006.	Achieved.	<i>Vaka Moana</i> book very well received, with excellent sales. Book awarded the History section prize in the Montana New Zealand Book Awards, 2007. Further edition published for the USA market by the University of Hawaii.
	Complete Auckland Museum-authored contribution to catalogue of Maori collections in the British Museum, to be published in 2006/2007 by the British Museum.	Auckland Museum authored contribution 95% completed.	All text and illustrations are expected to be ready for publishing by February 2008. Publication date yet to be confirmed by British Museum Press.
	Publish Volume 43 of Records of the Auckland Museum.	Published December 2006.	Volume 44 of Records in preparation.
	Publish research results in refereed and popular journals.	Achieved.	Staff publications listed elsewhere in this Annual Report.

AOTEAROA, MAORI, PACIFIC

TO MAINTAIN OUR POSITION AS THE FOREMOST MAORI AND PACIFIC MUSEUM IN THE WORLD

ACTIONS	MEASURES	STATUS AS AT 30 JUNE 2007	COMMENTARY
Develop a major international touring exhibition on Pacific navigation and migration.	<i>Vaka Moana</i> to open with Stage II in early December 2006.	Achieved.	
	<i>Vaka Moana</i> to begin international tour in 2007.	Achieved.	Exhibition opens in Osaka on 12 September, 2007. Further venues secured in Taiwan, Australia, United States and Canada.
Engage Pacific and international academic communities in discussion on Pacific achievement.	Host major international symposium to coincide with <i>Vaka Moana</i> before 30 June, 2007.	Symposium replaced by series of lectures on <i>Vaka Moana</i> in association with Centre for Continuing Education, University of Auckland.	<i>Vaka Moana</i> book co-authored by specialist international and New Zealand writers.
Collaborate with communities to develop programmes to coincide with the major Maori and Pacific festivals.	Take a leading support role in celebrating both the Matariki and Pasifika festivals.	Matariki programme achieved. Strong sustained Pasifika programme in association with <i>Vaka Moana</i> . Programmes of activities and textile symposium held to support Pasifika festivals.	
Provide a Museum that is culturally acceptable to all visitors.	Return of all ancestral human remains to source communities completed by 30 June, 2007.	A 12-month extension and additional funding granted by Auckland Museum Trust Board, December 2006. Work to be completed by 30 June, 2008.	Extensive consultation with community elders on source marae throughout New Zealand and the Pacific completed in preparation for final returns scheduled in 2007/2008. Human remains returned to Te Arawa and Ngati Awa during 2006/2007.
Present a living Maori presence in the Museum's galleries.	Redeveloped room used by Manaia cultural group, suitable for performance, demonstrations and exhibitions.	Planning under way for delivery before 2007 summer season.	

AUCKLAND'S WAR MEMORIAL

TO BE THE PRE-EMINENT PLACE WHERE PEOPLE COME TO HONOUR AUCKLAND'S WAR DEAD

ACTIONS	MEASURES	STATUS AS AT 30 JUNE 2007	COMMENTARY
Develop a series of exhibitions which support Auckland Museum's role as a war memorial.	A Company, Maori Battalion exhibition to open April 2007.	Planning for A Company exhibition discontinued.	Difficulty in achieving consent from surviving A Company members. An exhibition of portrait photographs by Jane Ussher of the surviving members of the Maori Battalion will take place next calendar year.
	<i>War Brides</i> exhibition to open April 2007.	<i>War Brides</i> exhibition deferred to September 2008.	
Work with Auckland City and other stakeholders to achieve enhancement of Court of Honour and Cenotaph.	Enhancement achieved to coincide with Stage II opening (December 2006).	Achieved.	Ongoing discussions with Auckland City Council and other affected parties on next stage of refurbishment.
Enhance the ceremonial role of Auckland War Memorial Museum with programmes related to the significant ceremonial days.	Increase organisational and logistical support for the Anzac Dawn Service.	Achieved.	This year, 10,566 people visited the Auckland Museum on Anzac Day.
	Armistice Symposium held.	Achieved.	Armistice Symposium was held on the 10 November, 2006 at the World War II Hall of Memories. Theme was "The Balkan Question – is there an answer in sight?"
	Programme of events related to other significant military anniversaries held.		

LEADING TEAM

TO HAVE A LEADING TEAM AND BE THE MUSEUM WHERE THE BEST PEOPLE WANT TO WORK

ACTIONS	MEASURES	STATUS AS AT 30 JUNE 2007	COMMENTARY
Develop remunerated and volunteer staff by providing training in required skills and competencies.	Comprehensive training programme developed and delivered.	Programmes completed and evaluated. Behavioural and skill enhancements including: Organisational orientation; Te Reo Maori; Facilitation skills; Coaching and mentoring; Leadership; Employment relations; Managing difficult people; Harassment prevention; Negotiation skills; Communication; Computer skills training; Budget management; Kiwi Host customer service. Monthly PPR training provided to all staff on policy, process and procedures for the 2006/2007 PPR round. These will continue for the 2007/2008 round and training will be included as part of the Organisational Orientation programme.	Positive feedback from staff and volunteers.
Further improve the organisation's culture by implementing systems which improve constructive behaviours.	Programme of organisational development aimed at achieving enhanced organisational culture carried out by 31 December, 2006.	Human Synergistics commenced final OCI and OCE surveys. Feedback expected mid August 2007.	
Review Museum policies to ensure that Maori Values are integrated throughout organisation.	Governance and operational policies and procedures adequately reflect Maori values.	Under way - not complete.	Personnel and Human Remains policies have been amended to more adequately reflect Maori Values, and reissued.

DEVELOPMENT

ACCESS & ENGAGEMENT

INCREASE THE VALUE AND APPEAL OF THE MUSEUM FOR ALL

ACTIONS	MEASURES	STATUS AS AT 30 JUNE 2007	COMMENTARY
Use the opening of Stage II Grand Atrium to achieve unprecedented profile for Auckland Museum and celebrate with Auckland's communities and the Museum's stakeholders.	Conduct a successful programme of opening events to acknowledge and thank: Funders, donors, patrons; Members and supporters; Colleagues, media, contractors and consultants; Auckland public. New marketing resource materials developed. Conduct a national and international media campaign focused on the new building. Raise awareness of the Museum amongst Aucklanders and visitors to Auckland.	Between 23 November and 18 December, 2006 13 opening functions were held for key stakeholders. Three television commercials featuring the new brand message "80 million years of extraordinary lives and extraordinary stories all under one dome" aired successfully on TVNZ to coincide with the opening and <i>Vaka Moana</i> . The Dome and <i>Vaka Moana</i> opening generated maximum media exposure: 7 TV items, 11 radio and 28 print features.	Media and community awareness excellent with 13,000 attendees on Saturday, 9 December, 2006 Open Day.
Engage both residents and Territorial Local Authorities throughout the Museum's funding catchment in programmes which enhance the relevance of Auckland Museum to them.	Outreach Programme provides range of exhibitions, displays and programmes throughout the funding region, and provides advice and support in the development of regional facilities.	Exhibition at Franklin District achieved. Loans provided to; The Helensville and District Historical Society Inc, Stardome Observatory, Auckland City Council, The Edge.	Actions under way to prepare exhibition for Waitakere Council for September 2007. Actions under way to prepare exhibition for Papakura District Museum for June 2008.

COLLECTION CENTRED

TO BE NEW ZEALAND'S LEADING OBJECT BASED LEARNING AND RESEARCH CENTRE

ACTIONS	MEASURES	STATUS AS AT 30 JUNE 2007	COMMENTARY
Relocate collections held off-site to new collection storage depots.	All off-site collections registered and packed. Collections transported and relocated in new storage units. Location inventories completed for all relocated collections. All relocated collections accessible to staff and researchers by 30 June, 2007.	100% achieved. 20% achieved. 20% achieved. 20% achieved.	Delays encountered in completing fit-out of the new collection storage depot, and the goods lift access to it, have affected progress on transferring collections from off-site storage to the Museum. This work is now scheduled for 100% completion by December 2007.

COLLECTIONS MANAGEMENT



Oliver Stead
Head – Collections Management

A year of all-round achievement in the Collections Management section saw, in addition to vital work on relocating collections to new state-of-the-art facilities, the splendid renewal of the New Zealand and International Decorative Arts galleries, together with the launching of a wonderful array of special and temporary exhibitions based on the collection strengths of the Museum.

Encounter: New Zealand Design and Decorative Arts and *Landmarks:* International Design and Decorative Arts were formally opened on 23 November, 2006. A souvenir book for the New Zealand gallery was published, with text by Louis Le Vaillant and photographs by Krzysztof Pfeiffer. An on-line catalogue for the galleries was also produced. Conservation work for the galleries focused on furniture such as long-case clocks, chairs and bookcases, as well as costumes, items of silverware and large flat textiles mounted for wall display. Applied Arts staff also provided a spectacular exhibition of the Shigenori and Kazuko Itoh collection of international contemporary studio ceramics and glass. *The Kan: Green Gallery Collection of International Ceramics* exhibition coincided with a magnificent gift of items from this internationally significant collection to the Museum's Applied Arts Collection. Preparations for the new Asia and Ancient Worlds galleries were well advanced for launch later in 2007.

Pictorial Collections staff worked with representatives of Franklin District Council to mount an exhibition of historical photographs celebrating Franklin, to launch the district's new cultural centre. Natural History staff produced *Cheeseman's Flora*, an exhibition on the Museum's early curator and director, Thomas Cheeseman. The accompanying Cheeseman Botanical Symposium was attended by 175 delegates, making it the biggest botanical meeting ever held in New Zealand.

Curator Pacific Fuli Pereira worked with the Tautai Pacific Arts Trust and Ron Brownson of Auckland Art Gallery to develop the cutting-edge *Le Folauga* exhibition of contemporary Pacific art. The exhibition on Gilbert Mair, *Ko Tarwa*, continued its successful tour of New Zealand venues with Chanel Clarke and Awhina Rawiri providing collections management representation when *Ko Tarwa* journeyed to Sydney, Australia in September 2006. Staff on this visit made important links with the Maori community resident in Sydney and were also able to use this opportunity to make links with several Australian institutions by visiting a total of eight museums and heritage institutions in seven days.

Registration staff carried out complex logistical negotiations for the international tour of *Vaka Moana*. With the opening on 8 December, final arrangements for *Vaka Moana* were a priority for the Collection Management team. Condition-reporting and treatment of objects for inclusion in *Vaka Moana* made up a great proportion of the work for the Museum's tireless conservation team, led by Senior Conservator Julia Gresson.

One of the more exciting tasks involved staff travelling to Tahiti to condition-report and pack three canoe models for inclusion in the exhibition. Two of the loaned models came from the Tahiti Museum, and the third from canoe builder Francis Cowan, resident on Moorea. Ethnology Curator Roger Neich and Curator Pacific Fuli Pereira provided label and picture research for *Vaka Moana*. Pictorial staff researched, scanned and prepared illustrations for the exhibition and associated book, to which Roger Neich contributed a major chapter. Fuli Pereira was involved with many of the public programmes associated with *Vaka Moana*, including arrangements for the Fijian kava ceremony held in the Grand Atrium.

Fuli also served as a courier for the Auckland Museum loan to the *Pacific Encounters* exhibition at the Sainsbury Centre, Norwich, and represented Auckland Museum at the closing ceremonies for this important Polynesian exhibition. A film team made a documentary in the Museum featuring Fuli for the programme *Pacific Beatstreet* about careers for Pacific people.

Curator Maori Chanel Clarke attended the inaugural Maori Market hosted by Toi Maori. This was a wonderful showcase of more than 100 leading contemporary Maori artists and the first of what is hoped to be an annual event. As well as being able to make connections with several artists, Chanel was also able to make some significant purchases to enhance the Museum's collections. These included works by some of New Zealand's leading ceramic artists, such as Manos Nathan, who were not previously represented in the museum's ceramic collections. Applied Arts Curator Louis Le Vaillant participated in the Creative New Zealand Craft / Art Object panel section for the September 2006 funding round. Fuli Pereira assessed 12 funding proposals as part of her role on the Creative New Zealand Pacific Arts Committee.

Community access to collection information

While the Museum library was heavily impacted on by building work, a limited public service to collections provided in the library foyer generated heavier than expected use of unique materials such as manuscripts, highlighting the demand for Museum library resources in the research community. Some 1000 images were prepared to provide access to a sample of the Museum's pictorial collections via Matapihi, a new free web-based service provided by the National Library of New Zealand, enabling simultaneous searching of the online collections of contributing institutions. With support from the Community Partnership Fund, work continued on the Cenoptaph Database Project which provides data on New Zealand servicemen and women in war via an online web service. A donation of \$1000 was received from the Returned Services Women's Committee, for the project to put on database records of returned servicewomen.

COLLECTION MANAGEMENT EXTERNAL ENQUIRIES SERVICED IN 2006/2007

Antiquities Act Registrations	General enquiries	Professional visits to collections
333	7402	608
Public visits to collections	Undergraduate student visits to collections	Postgraduate student visits to collections
496	324	142

LIBRARY SERVICES ENQUIRIES SERVICED IN 2006/2007

Library	Armoury	Natural History	Te Kakano	Total
3392	6093	4958	5668	20,111



Clockwise from top left:
Fuli Pereira, Curator Pacific;
Roger Neich, Curator of Ethnology;
Louis Le Vaillant, Curator of Applied Arts.

The Taonga Database team of Awhina Rawiri, assistant researcher, and Catherine Jehly, assistant curator, have continued to improve digital access to Iwi/Maori communities with over 1101 new entries onto the Taonga Database.

Over the course of this year, Collections Management staff provided several taonga on loan to various iwi. The well-known Kaitaia carving was lent to the Te Rarawa Festival for the week-long, 20th anniversary celebrations of Te Runanga o Te Rarawa. This was the first time that this significant carving has returned to its rohe since it made its way to the Auckland Museum in 1921, some 86 years before. Auckland Museum taonga with Ngapuhi associations also made a noteworthy appearance at the one-day Ngapuhi Festival which was held this year at the Telstra Clear Events Centre in Manukau City. This one-day festival attracted 38,000 people including a Prime Ministerial entourage that included the Minister of Maori Affairs Parekura Horomia, Minister of Youth Affairs Nanaia Mahuta, Dave Hereora MP and George Hawkins MP. The festival was also attended by Maori Party member for Te Tai Tokerau, Hone Harawira. Several iwi groups also visited to view their Auckland Museum-held taonga this year and these included delegations from Ngati Tuwharetoa, Ngati Porou, and Te Arawa.

Museum staff were able to host a very special gathering of the surviving 28 Maori Battalion servicemen who were in Auckland to attend the All Blacks vs France test match in June. Staff were able to organise a Remembrance Service and a short presentation on the Museum's current war memorial activities and proposed future activities, particularly in relation to 28 Maori Battalion. The veterans who attended were also able to view a display of 28 Maori Battalion photographs kindly organised by Paul Baker.

Collaborative Research

On the research front, a successful application to the Community Partnership Fund of the Government's Digital Strategy, was made by the University of Auckland in partnership with Auckland Museum. A grant of \$95,200 was awarded for research on three-dimensional digital modelling of artefacts in the Museum's Maori and Pacific collections. The research is being conducted as part of the University's EPICS programme. EPICS, or Engineering Projects in Community Service, is a programme involving 4th-year engineering students in helping community-based organisations like Auckland Museum resolve technological challenges in their businesses. The project received excellent television coverage during the year. An agreement was also signed between the Museum and Industrial Research Ltd to collaborate on research into 3D imaging of museum artefacts.

Land Vertebrates Curator Dr Brian Gill carried out field work with Dr Mark Hauber, University of Auckland, for the Marsden-funded research project on shining cuckoos. Researchers from the University of Auckland Medical School obtained 3-D images of two moa skulls,

to reveal internal details of size and shape of the moa brain. Land Vertebrates staff also provided bird tissue samples for DNA analysis to researchers from the Allan Wilson Centre, Massey University, for the international *Bar-code of Life* project and participated in the release of stitchbirds translocated from Tiritiri Matangi to the Waitakere Ranges where they have been locally extinct for over a century. The Museum provided mounted stitchbird specimens for closer inspection by members of the public.

Curator of Entomology John Early worked with an international group of researchers on the systematics and evolution of a group of parasitic wasps. The project, led by Professor N Johnson (Ohio State University) and Professor A Austin (Adelaide University) was awarded a large grant from the National Science Foundation in the USA. The five-year-long research project will document the diversity of one family of parasitic wasps on a global basis and will result in several collaborative research publications using specimens from the Museum's collection.

Work continued on marine research contracts with the University of Auckland and Environment Waikato. A new contract for \$20,970 was signed with Te Papa for Dr Wilma Blom's services to identify deep sea invertebrate animals obtained from the Observer Programme on commercial fishing boats in southern waters. Jenny Kahn of the University of Queensland examined material excavated at Opunohu Valley on Moorea by Emeritus Professor Roger Green of the University of Auckland in the 1960s. With Professor Green's help, charcoal samples were selected for further dating of the sites. Auckland archaeologist Barry Baquie viewed Pitcairn stone material immediately before leaving for fieldwork on the island.

With Marsden Fund support, Archaeology Curator Nigel Prickett continued research on early New Zealand shore whaling in collaboration with the University of Otago, including the detailed documentation of two field excavations at Banks Peninsula and Mahia. Senior Conservators from the Field Museum in Chicago visited the Museum in preparing for further conservation work on the famous meeting house Ruatēpupuke II, which involves iwi members travelling from Tokomaru Bay to Chicago to assist with treatment of the painted carvings and rafters. Discussion at the Museum focused on paint analysis and surface treatment of carvings in the collection, as well as treatment proposals for the two epa panels of the house which are on long-term loan to the Field Museum from Auckland Museum.

Chanel Clarke, Curator Maori, in her role as Museums Aotearoa Board Member (Kaitiaki Representative) had the pleasure of hosting approximately 40 kaitiaki from around the country at a planning hui that coincided with the annual Museums Aotearoa conference hosted by Auckland Museum from 13 – 16 March, 2007. This was a welcome opportunity to extend the museum's networks with other kaitiaki in the sector and for a general discussion on the future direction of kaitiaki within Museums Aotearoa and the sector as a whole.

ACQUISITIONS

New Guinea Central Highlands ethnographic collection

Auckland Museum has become a major repository of important, well-documented ethnographic collections from the Central Highlands of New Guinea. These were assembled by missionaries, government officials and anthropologists from the time the Highlands were first explored by Europeans in the 1930s. Auckland Museum has been presented with a comprehensive collection of everyday material culture from the Kaugel Valley in the Western Highlands, assembled during doctoral research there in 1963 to 1968 by Dr Nancy Bowers, formerly of Auckland University. The collection includes a spectacular series of colourful bilum string bags tracing the introduction of new synthetic materials.

Henare Wiremu Taratoa daguerreotype

Miranda Law donated a daguerreotype portrait of Henare Wiremu Taratoa, Ngati Te Rangi missionary and war leader who was killed on 21 June, 1864 at the battle of Te Rangi. Taratoa married his first wife Emily Te Rua (died 16 December, 1852) in a combined wedding at St John's College, Remuera. The other couple was Edward John Eyre, Lieutenant-Governor of New Munster from 1848 under Sir George Grey, and Fanny Ormond. Eyre was known to have taken daguerreotypes while in New Zealand. He had made friends with William Field Porter (1784-1869) before arriving in New Zealand. In 1839 he travelled to Port Lincoln from Adelaide on Porter's brig, Porter, on his second exploration of southern Australia. In 1850, the Porters attended Eyre's wedding. W.F. Porter is Miranda Law's great-great-grandfather. This circumstantial evidence points to this acquisition being the only known, surviving daguerreotype taken by Eyre in New Zealand. It is also a rare example of a daguerreotype portrait of a Maori subject.

Charles Heaphy portrait

John Webster donated a cabinet card format (11 x 14.5 cm) portrait of Charles Heaphy V.C. (1820-1881). The studio photograph of the famous artist, surveyor, explorer and soldier, depicts him standing in uniform wearing his medal and sword. The reason for the gallantry award was that Heaphy, on the 11 February, 1864, under intense fire went to the aid of a wounded soldier at Waiari near Te Awamutu. As a member of the Auckland Rifle Volunteers, he was the first member of a volunteer unit to be awarded this highest recognition for valour. Heaphy received the Victoria Cross at a parade held in Auckland on 11 May, 1867.



Bilum string bag from New Guinea Western Highlands.



Clockwise from top left: Chanel Clarke, Curator Maori; John Early, Curator of Entomology; Nigel Prickett, Curator of Archeology; Brian Gill, Curator of Land Vertebrates.



John and Hannah King's chest of drawers

John and Hannah King were one of three artisan missionary couples who accompanied Reverend Samuel Marsden on his first voyage to New Zealand in 1814 on the missionary brig *Active*. They brought with them furniture including a simple “2 over 3” chest of drawers, a popular design that followed English construction of the time. It is made with Australian hardwood (most likely cedar) covering the New Zealand kauri carcass and back.

Examples of early 19th-century New Zealand furniture with strong family provenance are of immense significance to the Museum's collection. The piece has undergone some change during its working life with drawer knobs altered to pulls and then replaced, the top repositioned, feet changed and surface re-varnished according to mid-20th century taste.

The chest of drawers adds to other King family items we hold including the Armchair used to lower Mrs King and lady companion from the *Active* on the occasion of the first visit of the Rev S. Marsden to New Zealand in 1814. We are grateful to family descendants for their donation.

RESEARCH

Goddess figures from Tonga

Six Tongan carved wooden goddess figures have survived in museum collections worldwide, one each in museums in Aberdeen, Chicago and Paris, and three in Auckland Museum. Representing the Goddess of the Underworld, the figures have long been celebrated as masterpieces of Polynesian art.

Curator of Ethnology Roger Neich has made a comprehensive study of all six figures in their cultural context and traced their collection history. Using missionary archives from the 1830s, he has shown how Taufa'ahau surrendered these figures to local missionaries as part of his campaign to become the first Christian king of Tonga.

Roger has presented lectures on the figures at the University of East Anglia, the De Young Museum in San Francisco, San Diego Museum of Art and Musée du Quai Branly in Paris. A full record of this research is being published in a special issue of the *Journal of the Polynesian Society*.



Tongan carved wooden goddess figure.



Whaling research

Curator of Archaeology, Nigel Prickett, is currently involved in an archaeological and historical project on shore whaling. Supported by the Royal Society of New Zealand's Marsden Fund, the project is a collaboration with Professor Ian Smith of the Anthropology Department, University of Otago.

There have been two excavations on shore whaling sites. The first was at the 1840s station at Oashore on Banks Peninsula, unusual for the well-preserved remains of stone chimneys and a stone-built hut marking the whalers' settlement. Te Hoe on Mahia Peninsula was set up in the mid-1840s and played a significant part in an industry which carried on in northern Hawke's Bay into the early 20th century, targeting smaller species after the preferred right whale and humpback were killed off. The historical research side of the project focuses on particular histories of the two sites and their regions, and also the place of shore whaling in the wider history of New Zealand. Of particular interest is the role whalers played in early contact with Maori as the first Pakeha communities in many parts of the country.

Stitchbirds

Curator of Land Vertebrates Brian Gill has been involved in exciting research that showed that the stitchbird or hihi belongs in a family of its own, rather than with the tui and bellbird in the honeyeater family as previously supposed. Analysis of gene sequences showed that the stitchbird is not a honeyeater, nor does it have any close relatives other than a distant relationship to the New Zealand wattlebirds, a family that includes the kokako and extinct huia. Because the relationship is distant, and the stitchbird is clearly not a wattlebird, it requires a family of its own. The research was by an international team comprising molecular biologists and museum staff from America, Australia and Auckland. The results show the importance of taxonomic expertise and of natural history collections. Tissue samples for the genetic research were obtained from museum birds.

Shore flies

A collection of shore flies, some of which had been in the museum's collections for 40-plus years, were borrowed by an overseas researcher. Among these specimens, he recognised four new species and created type specimens from them. Two of the new species, *Zalea earlyi* and *Zalea wisei* are named after entomology staff John Early and Keith Wise who had collected them during field work on the Hauraki Gulf islands and Great Barrier Island. All the borrowed specimens and the new types are now back in the Museum's collections.

Rangitoto botanical survey

During 2005-07, the Auckland Botanical Society intensively surveyed Auckland's iconic Rangitoto Island, recording all plants seen. Voucher specimens were collected for all new records and deposited into the Museum herbarium. A total of 319 specimens were added (mainly flowering plants and algae) bringing the herbarium total for that island now to 2,235 collections. Voucher specimens are the proof of the record and because of taxonomic changes are invaluable when sorting out past literature records. Two of the earliest collections by Thomas Cheeseman

in the 1880s are now thought to be extinct on the island: a Cooks' scurvy grass (*Lepidium flexicaule*) and a willow-herb (*Epilobium komarovianum*). The Society's work culminated in publication of a new book *Natural History of Rangitoto Island*.



A surprising new record for Rangitoto Island was a 20 m-tall native miro tree on the northwestern part of the island which was spotted during a surveillance flight looking for wildling pines



Early's shore fly.



Ewan Cameron, Curator of Botany.

COLLECTIONS CENTRED

Conservation of mummy portraits

Two Greco-Roman mummy portraits, dating from 30BC – 300AD, received extensive conservation treatment in preparation for display. Both portraits were deposited by Viennese immigrant Richard Hoffman in 1935 and subsequently acquired by the Museum in 1943. They are the only examples of such paintings held in New Zealand museums. The paintings comprise an encaustic or wax-bound paint layer applied to a wooden panel. Traces of linen around their perimeter suggest each portrait was attached to a wrapped mummy, providing a timeless facial representation for the afterlife. The five-week conservation treatment involved securing very thin, flaking paint layers to the warped wooden panels with isinglass glue and reducing a heavily discoloured varnish. The treated portraits will be mounted in closed display boxes to provide a safe microclimate and prevent further warping and paint loss.

New permanent Design and Decorative Arts galleries

Two new, larger, permanent collection-based design and decorative arts galleries opened on 24 November, 2006. *Encounter: New Zealand Design and Decorative Arts*, is the first historical survey outlining the development of the design and decorative arts in New Zealand dating from ca. 1800 to the present. It celebrates more than two centuries of creative endeavour through objects designed in, and made for, New Zealanders and sometimes objects made overseas to represent us. *Landmarks: International Design and Decorative Arts* articulates and celebrates creative endeavours from Europe and England. Also based on the Museum collection, *Landmarks* presents the some of the best examples of works by makers, designers and manufacturers since 1600. The Museum's design and decorative arts collection grows as a reference, interpretation and exhibition resource. The new galleries reveal decorative arts, design, craft and object manufacture through the extraordinary work of known and unknown makers. Included are items produced with consummate care and skill.

Ethnology staff contributed to the final draft of the Ministry for Culture and Heritage Guidelines Document for taonga tuturu, pursuant to the new Protected Objects Act 1975 legislation which was passed in 2006. A schedule of charges for professional services connected with the Protected Objects Act was implemented.

Collections at offsite were 100% packed and ready for relocation. Relocation of collections was delayed due to project delays in making the B2 basement and storage facilities ready for receiving collections. Work continued on preparing onsite collections for relocating into the B2 facilities, and relocating staff and equipment to new work facilities. In one of the highlights of this exercise, staff photographed and rolled three outsized Tongan tapa for storage on the walls of the new collection store. The largest, made for the occasion of Queen Salote's funeral, measures 60m x 6m.



Conservator Angela Ruegger consolidates flaking paint on a Graeco-Roman mummy portrait for display in Ancient Worlds.

PUBLIC PROGRAMMES



James Dexter
Head – Public Programmes

Public Programmes at Auckland Museum provide dynamic and integrated exhibitions, education and visitor programmes based on the concept of lifelong learning and appealing to our diverse communities. It also operates commercial services which extend and enhance the visitor experience while returning revenue to the Museum. All programmes and services are effectively marketed to our diverse audiences while the visitor's experience is enhanced by the professionalism and friendliness of our front-of-house team.

This 2006/2007 year capitalised on our success the previous year with total attendances up by 13.7% on budget (general attendances up 12.1% on budget and function attendances up by 54.9% on budget). Most impressive was the increase of 35% in the number of Aucklanders visiting the Museum stimulated by both the opening of Stage II and the major exhibitions and their accompanying programmes. In the past three years, the number of Aucklanders visiting the Museum has increased by 135% which has more than offset the impact of the slowdown and changing demographics in international tourism.

The other area which has shown enormous growth has been in the education sector which saw education numbers jump this year by 31.5% above budget. This growth was very much exhibition-driven with large numbers of school children attending the major exhibitions *The Vikings* and *Egypt: Beyond the Tomb*. A major feature of the education programming this year has been the very successful inclusion of Pasifika Guest Educators who provided an extremely popular and authentic voice in the *Vaka Moana* exhibition and the *Tala Pasifika* programme. This is seen by the Ministry of Education as one of the most innovative programmes of recent years and a model for other museums.

There has also been significant growth in the adult and community education sector and the extremely well-supported lecture series which was up 60.7% above budget. Such growth has been due to very fruitful partnerships with the University of Auckland's Centre for Continuing Education and the Auckland Museum Institute.

Major exhibitions

Major exhibitions, along with the opening of Stage II, were the real drivers in the Museum's success this financial year. However, while a major exhibition might attract an initial audience, for that audience to be maintained the visitor must feel that the exhibition was worth the effort and cost involved in visiting and that the visitor experience was positive. In all these areas the Museum has excelled this year. Both exhibitions *The Vikings* and *Egypt: Beyond the Tomb* proved very popular and reached their budgeted audience targets. In each case, as indeed with the Museum's other major exhibition *Vaka Moana*, these exhibitions were accompanied by vigorous and well-supported educational and visitor programmes and were very professionally marketed. In doing so, we have created the expectation in Aucklanders' minds that the Museum will continue to provide high-quality

exhibitions which they now look forward to. The sustainability of this expectation will need to be addressed.

Vaka Moana: Voyages of the ancestors

Vaka Moana: Voyages of the ancestors was the first major exhibition to occupy the new exhibition hall and its opening coincided with the opening of Stage II. It was an ambitious exhibition which sought to tell the incredible and largely untold story of the greatest feat of exploration and settlement the world has seen: the discovery and populating of the Pacific. This exhibition created by Auckland Museum was accompanied by a major publication of the same name which won the Montana Book of the Year History Award and by a very dynamic public programme which involved the Pacific Island communities of Auckland. The exhibition was created with the intention of touring internationally so that this story could be told world-wide, and so far eight museums in East Asia, North America and Australia have either signed up for the tour or have signalled their intention to do so.



Dress-up night at the Egyptian exhibition.



The *Vaka Moana* exhibition sets sail at the New Zealand National Maritime Museum.



Official guests at the Dome opening included (from left) director Rodney Wilson, board chair David Hill and Prime Minister Helen Clark.



Vikings invade the Museum foyer.

Welcome Home: The Dome opening

The Auckland War Memorial Museum hosted a huge party to celebrate the opening of the Dome on Saturday 9 December and more than 15,000 Aucklanders came along.

The free party gave Aucklanders the chance to tour through the Museum's new spaces and enjoy a dazzling variety of cultural and family performances both inside and outside the Museum.

It began at 6.00am at the New Zealand National Maritime Museum with a remarkable meeting of the Pacific and Maori peoples to celebrate the opening of *Vaka Moana*. Pacific leaders arrived on the voyaging waka, *Te Aurere*, and were met by Ngati Whatua. After a formal greeting and exchange of gifts, the party made their way to the Auckland Museum, where *Vaka Moana* was officially opened after a traditional kava ceremony in the new atrium foyer.

The Dome was officially opened on the previous Friday evening by Prime Minister Helen Clark at a memorable black-tie function to thank the vast array of supporters and sponsors who made this achievement possible.

Over the summer holidays, another 25,000 Aucklanders made the most of the opportunity to take a Dome tour of the new Event Centre. The universal reaction of visitors on stepping out of the lift – wow!

Theatre at Auckland Museum

This year saw Auckland Museum integrate theatre even more into its programme of activities to enhance our visitors engagement with the collections and exhibitions.

Solo performances, storytellers and our popular life-size dinosaur puppets have performed throughout the Museum in areas as diverse as *Scars on the Heart*, *Origins*, *Encounter* and *Landmark* decorative arts galleries, the Cheeseman gallery and at the special exhibitions *Vikings* and *Egypt: Beyond the Tomb*.

All shows are fully researched and factually based, and enable visitors to gain different perspectives from those presented in exhibition text panels.

The opening of the auditorium has offered even greater opportunity to use performance in our programmes. Highlights include the sold-out season of *Strange Resting Places* during the Auckland Festival and the family-focused *Mummy Show* during the Stevenson Winter Family Festival.

Lion Foundation Event Centre

Literally the crown of the Stage II development, the Event Centre, which sits immediately beneath the glass and copper dome, opened to reveal virtually 360° views of Auckland. Its enthusiastic acceptance by the people of Auckland was witnessed by the large crowds who queued to visit it over the January holiday period. Equally impressive has been the bookings by the corporate sector for functions. The beauty of the centre as a function space is that, although it is embedded within a Museum, the design ensures that the usual issues of security for the collections and the set-up costs that normally accompany events held in a museum do not present the same level of difficulty. Consequently, the Event Centre has far exceeded the Museum's expectation in terms of profitability and the demand shows no sign of slackening.

Celebrate Franklin

Auckland Museum's first outreach exhibition was *Celebrating Franklin*, timed to coincide with the opening of Franklin: The Centre. It proved highly popular and Franklin residents came from throughout the district to see the exhibition which was curated especially for Franklin District Council by the Auckland Museum. *Celebrating Franklin* acknowledged the rich history of the Franklin district and its outstanding contribution to the country's agriculture and textile industry as well as its cultural and sporting landscape. Franklin was the first area to participate in Auckland Museum's regional touring initiative, an initiative that will see the Museum take mainly pictorial exhibitions to civic centres throughout the wider Auckland region. "The feedback was really positive," says Franklin: The Centre project co-ordinator, David Manton.



Helvetia Ostrich Farm 1910. Men wrestling with the birds in their stalls as they try to pluck feathers. Photograph exhibited in *Celebrating Franklin*.

MAORI VALUES



Left to right: Dr Paul Tapsell, Amokura Kawharu and Merata Kawharu at the Grand Atrium Opening, Auckland Museum

Maui ki te matau Rata Paul Tapsell, Amokura Kawharu. Merata Kawharu i te Hakatuwheratanga o Te Waharoa, Tamaki Paenga Hira

The 12 months just passed have been bitter-sweet for the 14-strong Maori Values Team at Tamaki Paenga Hira. The unexpected, heart-wrenching loss of Sir Hugh Kawharu, Taumata-a-Iwi representative to the board and Ngati Whatua elder, severely impacted on the Maori leadership both at governance and operational levels. That this occurred only weeks after the equally tragic loss of Dame Te Atairangikahu – principal sponsor of the Tainui representatives to the Taumata-a-Iwi – exacerbated the depression that came to settle over Tamaki Paenga Hira.

The opening of the Grand Atrium just a couple of months later no longer carried the same excitement for the Maori Values Team, but nevertheless they gave all their energy to supporting the official celebrations. The team coordinated the successful Maori blessing of the new atrium and its extensions, which were conducted under the mantle of Ngati Whatua o Orakei with the assistance of the tohunga Mauri Ora Kingi and a wide representation of Maori clergy. At the official opening ceremony, the Tumuaki Dr Paul Tapsell was honoured to speak on behalf of the Kawharu whanau. He drew attention to Sir Hugh's insight and vision as captured in the ancient Maori proverb that he gifted to the Museum and which can be found inscribed over the Grand Atrium's main entrance. Dr Tapsell suggested the future aspirations of those who choose to lead in Tamaki in the generations to come might be well-prepared if they take Sir Hugh's ancient words to heart.

Ko nga marama tekau ma rua pahure ake nei he mea ngakau nui, ngakau pouri mo te Ropu Uara Maori (14 nga tangata) ki Tamaki Paenga Hira. Ko te mate ohore o Ta Hugh Kawharu, he mangai o te Taumata-a-Iwi ki te Poari, he kaumatua ano hoki o Ngati Whatua he mea pa taimahangia ki runga i te kaiarahitanga Maori; kaihakamaru mai, a, kaimahi mai. Na te mea i pa mai tenei ahuatanga e torotoru noa iho nga wiki i muri mai i te hinganga o Te Ariki Tapairu a Te Atairangikahu - te kaihakahou o te mangai o Tainui ki te Taumata-a-Iwi - ka tau kino ai a Tamaki Paenga Hira ki raro i te taumarumarutanga o te kapua o te pouri. Kihai te hakauparetanga o te Waharoa, e rua marama i muri mai, i hiki ake i te kapua pouri ki runga i te Ropu Uara Maori, erangi i kaha ai ratou ki te awhina me te tautoko i nga hakanuitanga o te kaupapa. Na te Ropu i hakahaere tika i nga ahuatanga mo nga karakia Maori ki runga i te Waharoa me nga hanganga hou, i raro i te korowai o Ngati Whatua ki Orakei, a, i awhina mai a Mauriora Kingi, te tohunga hakahaere me nga minita Maori. I taua huihui, he honore nui i tukuna atu ki te Tumuaki a Rata Paul Tapsell, hei mangai waha korero mo te whanau Kawharu. I korero ia ki nga kitenga me nga hakaaro hohonu o Ta Hugh e mau ana ki roto i te hakatauki Maori nana i takoha atu ki Tamaki Paenga Hira, kua mokoa ki te pare o te Waharoa. I hakahou a Rata Tapsell ki te hunga e hiahia ana ki te arahi i a Tamaki a taihoa ake nei, kia mahara ki nga kupu o Ta Hugh, kia ngoto ai ki te ngakau.

Ko nga kuri purepure o Tamaki e kore e ngaro i te po.
Those of Tamaki who lead in peace or in war never rest.

This ancient whakatauki (proverb) has been associated with Tamaki (Auckland Isthmus) for centuries.

It uses the metaphor of the spotted dogskin cloak (kuri purepure) worn only by ariki (chiefs of the highest rank) to refer to their enduring obligation to protect and lead their people of Tamaki.

Presented to Tamaki Paenga Hira (Auckland Museum) by Ngati Whatua o Orakei elder, Sir Hugh Kawharu, commemorating the opening of this Atrium.

*Kua roa tenei whakatauki o nehera e whakapiria
atu ana ki te matakurae o Tamaki. He kupu whakarite i te
kuri purepure, te kabu ariki, kia pumau tonu ta ratou tiaki,
arahi i o ratou iwi o Tamaki.*

*He takoha ki Tamaki Paenga Hira na te kaumatua o
Ngati Whatua o, na Ta Hugh Kawharu, hei whakanui i
te whakatuwheratanga o tenei Waharoa.*

Fortunately, the *Ko Tawa* exhibition tour gave the Maori Values Team an external focus by which they could honour the vision of Sir Hugh, taking the Museum's taonga back to communities of origin and reconnecting a new generation of descendants to their rich ancestral heritage. Over the past year, *Ko Tawa* has been hosted by the Eora aboriginal community of Sydney at the Australian Museum; Whakatohea in the new Opotiki Museum; Ngati Awa at Whakatane Museum and Ngati Whakaue in the Rotorua Museum. Thanks to the generous sponsorship of Mainfreight, Sony and Iomedia, *Ko Tawa* has also been afforded the opportunity to engage with marae and school communities while transiting from one exhibition venue to the next.

Ko te waimarietanga i riro na te hakaaturanga o Ko Tawa te huri anga nui te titiro o Te Ropu Uara Maori ki te hakanui i te tirohanga whanui o Ta Hugh, kia hakahoki i nga taonga ki nga hapori tuturu kia hono ai nga uri hakatupu ki o ratou taonga tuku iho. I te tau pahure ake nei ko te hapori o te hunga moemoea o Poihakena, ara, ko te Eora tetahi o nga kaihautu o te hakaaturanga o Ko Tawa ki te Whare Tiaki Taonga o Ahitereiria; ko Whakatohea tetahi ki roto i te Whare Tiaki Taonga hou o Opotiki, ko Ngati Awa tetahi ki te Whare Tiaki Taonga o Whakatane, a, ko Ngati Whakaue tetahi ki te Whare Tiaki Taonga o Rotorua. Ko nga mihi ki a Mainfreight, a Sony me Iomedia na ratou te oha nui i ahei a Ko Tawa kia mahitahi ki nga marae me nga hapori kura i te wa e taria ana te hakaaturanga mai i tetahi wahi atu ki tetahi.



Ko Tawa Opening, Australian Museum, Sydney.

Ko te hakatuwheratanga o Ko Tawa, Te Whare Tiaki Taonga o Ahitereiria, Poihakena.

Meanwhile, the usual business of Maori Values had to continue. The Ancestral Human Remains Facilitator, Rangiriia Hedley continued her consultation with marae elders throughout the motu. She has now set a robust, stable platform of ongoing communication with all iwi that will result in long-term, mutually sustainable relationships between Museum and tribal communities after returns are completed by 1 July, 2008.

Erangi, ka haere tonu nga mahi a te Ropu Uara Maori. Ka wananga, ka runanga tonu te kaitiaki mo nga Koiwi Tupuna, a Rangiriia me nga kaumatua o nga marae puta noa i te motu whanui. Kua oti i a ia te hanga i te tuapapa pakaha hei hakapapa tonu ki nga iwi katoa kia puta i te mutunga he whanaungatanga matatu ki waenganui i a Tamaki Paenga Hira me nga hapori iwi i muri mai i nga hakahokinga ka oti a te 01 Rua Hongongoi (Hurae) 2008.

These relationships have a direct bearing on the 80,000-plus taonga that are being systematically catalogued, researched and entered on the web-accessible Taonga Database. The ongoing research work of Kataraina Jehly and Awhina Rawiri provides descendants with direct access to all the knowledge about their taonga in the Museum. The database is a transparent, easy-to-use tool designed to assist descendants to understand better the pathways by which their taonga came to rest in the Museum. Knowing these pathways is also essential to the Taumata-a-Iwi being able to effectively give advice to the Board about its strategic forward-thinking concerning Maori stakeholders, about how best each taonga should be managed and with whom to engage when required.



Ko Tawa taonga being met by children of Te Kura Kaupapa o Rotoiti on their way to the Rotorua Museum.

Ko nga taonga o Ko Tawa e hakaaturia ana ki nga tamariki o te Kura Kaupapa o Rotoiti i te wa e mouria ana ki te Whare Tiaki Taonga o Rotorua.



Prime Minister Helen Clark viewing Auckland Museum taonga with Ngapuhi kaumatua Hone Sadler at the Ngapuhi Festival 2007, Telstraclear Pacific Centre, Manukau.

Ko Te Peremia a Helen Clark e tirotirotahi ana me tetahi o nga kaumatua o Ngapuhi a Hone Sadler ki nga taonga o Tamaki Paenga Hira ki te Huihui Taurima o Ngapuhi 2007 i tu ki Telstraclear Pacific Centre, Manukau.

Ka whai panga motuhake enei whanaungatanga ki nga taonga 80,000 koni atu e hakaraupapa tatai ana e rangahau ana, a, ka tukuna ki te punga ipurangi o te Papa Hakaaturanga Taonga. Ma nga mahi rangahau tonu a Kataraina Jehly rao ko Awhina Rawiri, ka whai huarahi hangai nga uri ki nga matauranga katoa e pa ana ki o ratou taonga kei Tamaki Paenga Hira. He Papa Hakaaturanga ata kitea, a, he ngawari te hakamahi, kua hangaia kia awhina nga uri kia mohio pai ratou ki nga ara i tau ai o ratou taonga ki Tamaki Paenga Hira. He mea waiwai katoa te mohio o te Taumata-a-Iwi ki enei ara, kia totika nga tohutohu ki te Poari mo ana rautaki hakaaro anga mua e pa ana ki nga Maori whai panga, a, me pehea te tiaki tika o ia taonga, a, ko wai te hunga tika ki te korerotahi a tona wa.

This year the Maori Values Team delivered three Maori Values Training Programmes, providing staff across the Museum with an opportunity to better understand and learn about the inclusive and integrated process by which things Maori are being managed across all operations. The existing programmes were integrated into the Museum's new Learning and Development initiatives and continue to be coordinated by Maori Values Coordinator, Nicola Railton, a member of the Museum's Learning and Development Committee. Nicola embarked on postgraduate studies in cultural heritage and museums and continues to assist Dr Tapsell in providing executive support to the Taumata-a-Iwi, coordinating their monthly meetings and wider iwi engagements. These have included a number of major iwi visits to the Museum and Auckland Museum representation and support at the Te Rarawa Festival, Ngapuhi Festival and *Ko Tawa* Openings in Opotiki, Whakatane, Rotorua and Sydney.

E toru nga hotaka Hakangungu Uara Maori i hakahaeretia e te Ropu Uara Maori mo tenei tau e tukua ana ki nga kaimahi katoa o Tamaki Paenga Hira kia pai ake o ratou marama me te ako ki nga mahi hakauru, hakakotahi kia ahei te hakamahi i nga hakaraupapatanga me te hakamarama o nga kaupapa Maori ki nga kaihakahaere mahi katoa. I hakauru atu nga hotaka tuturu Hakangungu Uara Maori ki roto i nga kaupapa hou o Tamaki Paenga Hira mo te Ako me te Hakawhanake, a, ka mahia tonu e te Kaituitui, a Nicola Railton, he mema o te Komiti Ako Hakawhanake hoki o Tamaki Paenga Hira. I timata a Nicola Railton te ata rapu ake i nga mahi mo te tohu paerunga i roto i te kaupapa Tikanga, Taonga Pumau me nga Whare Tiaki Taonga. E mahi tonu ana ia ki te awhina i a Rata Tapsell ki te tuku tautoko tika ki te Taumata-a-Iwi, te tuitui i o ratou huihuinga-a-marama me nga huihuinga-whanui-a-Iwi. Ko etahi o enei momo kaupapa ko nga toronga mai o nga iwi nui ki Tamaki Paenga Hira me te haerenga o nga mangai o Tamaki Paenga Hira ki te tautoko i nga Huihuinga Taurima o Te Rarawa, o Ngapuhi me nga hakatuwheratanga o Ko Tawa ki Opotiki, ki Whakatane, ki Rotorua me Poihakena ano ra hoki.

In addition to his executive duties, Dr Tapsell also found time to write and publish a book and two academic papers; be a keynote speaker at the Cook Symposium, National Museum of Australia; fulfil a number

of national speaking engagements; and teach his University of Auckland post-graduate paper, Taonga and Identity in Museums, in his adjunct capacity as Senior Lecturer in Museums and Cultural Heritage within the Department of Anthropology.

I tua atu i ana tino mahi i taea e Rata Tapsell te tuhi me te ta i tetahi pukapuka me te rua o nga pepa kauwhau; hei kaikorero matua ki te Huihuinga Kauwhau o Cook, Te Whare Tiaki Taonga Matua o Ahitereiria, hei kaikorero mo etahi huihuinga-a-motu me te hakaako i tana pepa tohu paengarua Taonga me te Tuakiri ki roto i nga Whare Tiaki Taonga ki te Whare Wananga o Tāmaki Makaurau, i raro i tona tapiritanga hei Kaikauwhau Matua, Whare Tiaki Taonga me nga Tikanga Taonga Pumau ki te tari Matauranga Tikanga Tangata.

As the financial year drew to a close, the new Maori year – Matariki – was launched in Auckland at Tamaki Paenga Hira on 14 June, 2007. It was a special moment where the Maori Values Team drew together with its Taumata-a-Iwi and wider Maori representation from throughout Tamaki to close off a very difficult year and to begin looking to the new horizon, celebrating the arrival of the star constellation, Matariki. The arrival of Matariki symbolises new growth and new opportunities under new leadership. Sir Hugh was remembered. He provided 29 years of service to Tamaki Paenga Hira and his presence will not be quickly forgotten. It will undoubtedly continue to impact on the Museum's future for decades to come.

It is to Sir Hugh's memory that the Maori Values Team dedicates this year's Maori Values Annual Report.

Ka pau haere te wa tatao o te tau, ka puaki mai a Matariki - te tau hou a te Maori - i hakamanutia ki Tamaki Makaurau, ara, ki Tamaki Paenga Hira i te 14 Tahi-a-Pipiri 2007. He tino wa motuhake tenei mo te Ropu Uara Maori kia tata atu ratou ki te Taumata-a-Iwi me te iwi Maori puta whanui ki roto o Tamaki Makaurau, kia hakakapi ai i te tau me ana uauatanga, kia timata te titiro ki nga morunga hou kia hakanuitia nga whetu o Matariki. Ko te aranga ake o Matariki, he tohu tenei o te tupunga hou me nga kowhiringa hou i raro i te arahitanga hou. I maharatia a Ta Hugh. Koni atu i te 29 tau ana hakaritenga mahi ki Tamaki Paenga Hira, ka kore ia e wareware wawetia, kore kore, ko ana mahi tohu ka pa tonu ki Tamaki Paenga Hira mo nga tau tini ka heke mai nei.

Ka tapaea tenei Ripoata-a-tau e te Ropu Uara Maori kia maumahara ki a Ta Hugh.



Maori Values Team Back row - Geraldine Warren, Chanel Clarke, Hikitia Barton, Kelly Bewley, Janneen Love, Catherine Jehly Front row - Awhina Rawiri, Nicola Railton, Leanne Castle Absent: Paul Tapsell, Kipa Rangiheuea, John Tepu.

Ko te Ropu Uara Maori. Te rarangi o muri: - Geraldine Warren, Chanel Clarke, Hikitia Barton, Kelly Bewley, Janneen Love, Catherine Jehly. Te rarangi o mua: - Awhina Rawiri, Nicola Railton, Leanne Castle. Rawa i tae ake: - Paul Tapsell, Kipa Rangiheuea, John Tepu.

HUMAN RESOURCES



Lawton Hakaraia
Human Resources Manager

The 2006/2007 year has been an exciting and innovative year for the implementation of a range of new “people initiatives” at the Auckland Museum. Our commitment to attracting, developing and retaining high-calibre staff was aligned to our organisational goal of “Having a leading team and to be the Museum where the best people want to work.”

This alignment commenced with the implementation of a Learning and Development Framework led by a staff committee focusing on training to enhance job skill capability and organisational cultural development. A major focus has been placed on the development of leadership and management skills. This is in recognition of the fact that our people are critical to enabling Auckland Museum to achieve its organisational objectives and service delivery.

A wide range of training programmes was introduced and conducted in-house for all staff and volunteers. This key achievement placed an overall emphasis on improving organisational performance and staff satisfaction and benchmarking best practice.

A newly constructed Orientation Programme was compiled for newly appointed staff and volunteers to assist people into their position roles and services within the Museum. This programme along with the Learning and Development framework received overwhelmingly positive support and feedback from across the organisation.

A Staff Wellness programme was implemented through sourcing an external health provider (Performance Labs Limited) to conduct health-check assessments for all staff. Feedback from staff was again positive and constructive and this assessment will be conducted on an annual basis in the future.

The Performance Planning and Review process (PPR) completed its third year of implementation. Refinements were made to both the Performance Planning and Review policy and the Remuneration Policy to ensure consistency in process, procedure and application. The Auckland Museum pays in the top 10% of the National Public Service Sector and in the top 8% of the Auckland Public Service Sector. The Museum will continue to maintain its competitive advantage by rewarding and recognising high performance in our people.

The underlying theme from Human Resources for the 2006/2007 year has focused on a number of areas:

1. Attracting, developing and retaining high calibre staff for the Museum;
2. Empowering staff and volunteers with skills, knowledge and expertise through a newly established Learning and Development framework;
3. Fairness and equity in rewarding and recognising staff;
4. A strong focus on people capability and enhancing the organisational culture.

FINANCE AND FACILITIES



John Cowan
Head – Finance and Facilities

Finance

An operating surplus of \$669,000 was achieved compared to the Annual Plan projected surplus of \$400,000. The underlying reasons for the surplus are the lower depreciation due to the longer life of building-related plant and the delay in moving the collection into the basement.

Interest revenue was above the Annual Plan projection due to higher rates. Commercial operations were well above last year due to the carpark, shop and events businesses coming on stream from 8 December, 2006. Sundry income includes revenue from the popular *Night at the Museum* performances and the additional costs are included in Education. Special exhibitions include *The Vikings*, *Vaka Moana* and part of *Egypt: Beyond the Tomb*. The revenue and costs of these exhibitions was well above the plan and last year. The fixed asset register has been reviewed and assets no longer in use retired, resulting in a write-off of \$156,000.

Special purposes activities include the increase in value of the investment property and the decrease of the investments managed by New Zealand Assets Management, due to the strength of the New Zealand dollar. Donations include donations of objects which have been recognised at fair value for the first time. Operating expenses include transfer of exhibition deficits against the exhibition reserve, in accordance with Board policy.

A further \$12,784,000 was raised towards the Stage II Project. This includes \$1,731,000 transferred from the Local Authority Levy relating to depreciation. This amount was not required to cover depreciation due to the project being completed later than originally planned.

Investments have been matured to pay for the project. Employee entitlements have increased due to the extra week of annual leave coming into effect this year. Property plant and equipment has increased due to completion of the project and capitalisation of *Vaka Moana* costs which will be depreciated over the touring period. A loan from Auckland City has been drawn to fund the carpark.

FINANCIAL REPORTING STANDARD 3 ACCOUNTING FOR PROPERTY, PLANT AND EQUIPMENT (FRS-3)

The Board's submissions to not require the capitalisation of heritage assets have been unsuccessful and the Board has now decided to comply with FRS-3. Heritage assets purchased since 1 July, 2002 have now been capitalised and a prior year adjustment of \$1,394,000 made. Collection donations of \$179,000 have also been capitalised.

NZ INTERNATIONAL FINANCIAL REPORTING STANDARDS (NZ IFRS)

In preparation for the transition to NZ IFRS in the year ending 30 June, 2008, an opening position review has been carried out and action is being taken to adopt NZ IFRS from 1 July, 2007.

The underwriters risk analysis was updated and the completed building was valued for insurance purposes and the material damage cover increased.

Gas supply and a new cleaning services contract were negotiated.

Facilities

The Operations team moved more than 30 staff members from their offices to the library and back again to allow the installation of air-conditioning ducting. Carpentry, metalwork, electrical, AV and framing workshops were established on B1. The building and its associated plant and systems were progressively handed over to Operations by the contractor during the year and Operations staff were trained in using the various new systems. A remedial works schedule was compiled and completion monitored by the Operations team. A building systems technician has been appointed to efficiently operate and maintain the HVAC, fire systems and lifts. An HVAC maintenance contract has been negotiated and fire systems have been tested. Replacement of the east lift commenced. An in-house electrician has been appointed to ensure that the Museum is compliant and that electrical systems are safely maintained. Numerous other small projects were completed during the year including: installing sprinklers in the Encounters gallery, sealing the atrium basalt, installing sculptures at the south entrance and installing foyer handrails.

The Display team installed and demounted the *Vikings*, *Vaka Moana* and *Egypt: Beyond the Tomb* special exhibitions and numerous temporary exhibitions. A workshop team leader was appointed to lead this team which also made the touring cases for *Vaka Moana*.

The Gallery Maintenance Team carried out the programme of cleaning and maintaining the permanent galleries and as part of the gallery renewal programme installed Landmarks, Encounters and commenced work on Ancient Civilisations and Art of Asia galleries. This team also established the web-based as-built drawings system.

Safety and Security established their new control room and security systems. A porter was recruited to supervise the loading dock and make deliveries. Ten security officers achieved level 4 security qualifications. The Business Continuity Plan was updated and practised.

Audio Visual has maintained the multi-media renewal programme and further automated AV processes. They have serviced numerous internal and external functions and assisted in the set-up of the auditorium and events centre.

The IT plan has been carried out, including upgrading of servers, data backup and workstation replacement. The booking system has been upgraded and a secure web server purchased, connected to the Museum by fibre-optic cable. The contact management system has been reviewed. New retail, events and admissions systems have been installed.

FINANCIAL STATEMENTS

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STATEMENT OF ACCOUNTING POLICIES

FOR THE YEAR ENDING 30 JUNE 2007

General Accounting Policies

These financial statements for the Auckland War Memorial Museum are prepared in accordance with Statements of Standard Accounting Practice and Financial Reporting Standards issued by the New Zealand Institute of Chartered Accountants. These financial statements are prepared in accordance with the Auckland War Memorial Museum Act 1996.

The measurement basis adopted in the preparation of these financial statements is historical cost, modified by the revaluation of the investment property.

Particular Accounting Policies

REVENUE RECOGNITION

Grants, donations, subsidies and sponsorships (including those for capital expenditure) are recognised when eligibility has been established by the granting agency and to the extent that any conditions imposed have been met at balance date.

Trust income is recorded in the special purposes segment of the Statement of Financial Performance. Appropriations from special purposes equity for operating purposes are transferred in the Statement of Financial Performance.

INVENTORIES

Trading inventory is valued at the lower of cost and net realisable value on a first in first out basis.

RECEIVABLES

Accounts receivable are recorded at net realisable value.

PROPERTY PLANT AND EQUIPMENT

Land Lease

No value has been placed on the lease in perpetuity from the Auckland City Council of the land on which the Museum building is situated.

Heritage Assets

Heritage Assets acquired prior to 1 July 2002 have not been capitalised and were written off in the period they were acquired. From 1 July 2002 the cost of acquisition of heritage assets and the fair value of gifts is

capitalised as a category of property, plant and equipment, as stated in changes of accounting policies below. For heritage assets purchased prior to 1 July 2002 the cost value has not been capitalised as it is impractical to obtain this information. For heritage assets gifted to the Museum prior to 1 July 2002 the fair value has not been capitalised as FRS-3 commenced application on 1 July 2002 and capitalisation of these assets has been done from this point on.

Operational Assets

Operational assets including new additions to the building are stated at cost less accumulated depreciation.

DEPRECIATION

All depreciation is calculated on a straight line basis and the respective rates are:

●	Collection	Nil
●	Buildings	1-2%
●	Display Galleries	7-13%
●	Equipment	5-33%

The recoverable amount of the collections is close to their cost and their lives are indeterminate so there is no depreciation.

INVESTMENTS

Bank deposits and investment funds are valued at current market value. Investment properties are revalued annually, recorded at net current value and are not depreciated. All revaluations are taken directly to the Statement of Financial Performance.

RESEARCH AND DEVELOPMENT

Expenditure on research is written off to the Statement of Financial Performance in year incurred. Development expenditure is carried forward and amortised over the period of expected benefit.

FOREIGN CURRENCY

Transactions denominated in foreign currencies are translated into the reporting currency using the exchange rate in effect at the transaction date. Foreign currency assets and liabilities are translated into New Zealand currency at the rates of exchange prevailing at year end. All gains and losses on translation are included in the Statement of Financial Performance. The fair value of forward exchange contracts is shown in the Statements of Financial Performance and Position.

FINANCIAL INSTRUMENTS

Financial instruments in the Statement of Financial Position include cash and bank, investments, accounts receivable and accounts payable. The particular recognition methods adopted are disclosed in the individual statements associated with each item.

The Museum has financial instruments with off balance sheet risk for the primary purpose of reducing its exposure to fluctuations in foreign currency exchange rates. Forward exchange contracts that are designated as cash flow hedges are valued at the exchange rates prevailing at year end. Any unrealised gains or losses are recognised in the Statement of Financial Performance.

CASH FLOW

The Statement of Cash Flow is prepared exclusive of GST, which is consistent with the method used in the Statement of Financial Performance.

Definitions of the terms used in the statement of cash flows:

Cash includes coins and notes, demand deposits and other highly liquid investments readily convertible into cash and includes at call borrowings such as bank overdrafts, used by the Museum as part of day-to-day cash management.

Investing activities are those activities relating to the acquisition and disposal of current and non-current investments and other non-current assets.

Financing activities are those activities relating to changes in the equity and debt capital structure of the Museum and those activities relating to the cost of servicing the Museum's equity capital.

Operating activities include all transactions and other events that are not investing or financing activities.

GOODS AND SERVICES TAX (GST)

All items in the Statement of Financial Performance are stated exclusive of GST.

All items in the Statement of Financial Position are stated exclusive of GST, except receivables and payables, which include GST invoiced.

COMPARATIVE FIGURES

Comparative figures have been restated to align with the current year presentation.

CHANGES IN ACCOUNTING POLICIES

To comply with accounting standards, the cost of acquisition of heritage assets and the fair value of gifts since 1 July 2002 is now capitalised. Previously it was expensed.

Comparative figures have not been restated to comply with this policy, and the effect has been reflected within the current year Statement of Financial Performance.

There have been no other changes in accounting policy during the year.

STATEMENT OF FINANCIAL PERFORMANCE

FOR THE YEAR ENDING 30 JUNE 2007

		Actual 2007 \$000s	Annual Plan 2007 \$000s	Actual 2006 \$000s
	Note			
REVENUE				
Local authorities levy		19,882	19,884	16,330
Interest revenue		1,156	857	974
Grant revenue		330	313	296
Admissions		1,553	1,597	1,245
Commercial operations		3,103	3,160	2,307
Sundry income		457	338	378
Special exhibitions		836	258	599
Total revenue		27,317	26,407	22,129
EXPENSES				
Cost of maintenance and management activities	1	25,916	25,007	20,036
Cost of development activities	1	732	1,000	1,466
Total expenses	2	26,648	26,007	21,502
Operating surplus		669	400	627

		Actual 2007 \$000s	Annual Plan 2007 \$000s	Actual 2006 \$000s
	Note			
SPECIAL PURPOSES ACTIVITIES				
Revenue				
Interest		810		1,368
Donations		358		
Sundry income		137		389
Unrealised increase (decrease) in investment values		(528)		1,933
Increase in value of investment property		95		
Rent		91		94
Transfer to exhibitions reserve from operating surplus		400		
		1,363		3,784
Expenses				
Allocation to operating		30		30
Operating expenses		542		14
Heritage assets expensed				92
		572		136
Transfer to Special Purposes Equity		791		3,648
Surplus before Capital Expenditure related transactions		1,460	400	4,275
Grand Atrium project fund raising	3	12,784	1,162	9,596
Effect of change in heritage assets accounting policy		1,394		
Earthquake Commission Volcanoes sponsorship		300	300	300
		14,478	1,462	9,896
Net Surplus		15,938	1,862	14,171
Allocated to :				
General equity		15,147	1,862	10,523
Special purposes equity		791		3,648
		15,938	1,862	14,171

The accompanying notes and accounting policies form part of these financial statements.

STATEMENT OF FINANCIAL POSITION

AS AT 30 JUNE 2007

		Actual 2007 \$000s	Actual 2006 \$000s
	Note		
CURRENT ASSETS			
Cash and cash equivalents		1,517	1,052
Short term investments		3,628	7,047
Short term investments-restricted		10,412	13,409
Trade receivables		635	484
Goods and services tax receivable		83	398
Prepayments		194	225
Inventory of finished goods		537	323
		17,006	22,938
CURRENT LIABILITIES			
Trade payables		2,927	4,525
Employee entitlements		1,204	752
Foreign currency forward contracts		59	
		4,190	5,277
Working Capital		12,816	17,661
NON CURRENT ASSETS			
Investments NZ Assets Management-restricted	5	7,239	7,767
Investment property-restricted	6	1,175	1,080
Property plant and equipment	7	97,428	73,212
		105,842	82,059
NON CURRENT LIABILITIES			
Loan-Auckland City	8	3,000	
		115,658	99,720
REPRESENTED BY PUBLIC EQUITY MADE UP OF			
General Equity	15	88,908	75,465
Special Purposes Equity	16	26,750	24,255
		115,658	99,720



For and on behalf of the Trust Board:
D Hill, Chairman, 6 September 2007



T L R Wilson, Director, 6 September 2007

The accompanying notes and accounting policies form part of these financial statements.

STATEMENT OF MOVEMENTS IN EQUITY

FOR THE YEAR ENDING 30 JUNE 2007

	Actual 2007 \$000s	Actual 2006 \$000s
Note		
Equity at 1 July 2006	99,720	85,549
Transfer from Statement of Financial Performance	15,938	14,171
Total recognised revenues and expenses	15,938	14,171
EQUITY AT 30 JUNE 2007	115,658	99,720

The accompanying notes and accounting policies form part of these financial statements.

STATEMENT OF CASH FLOWS

FOR THE YEAR ENDING 30 JUNE 2007

	Note	Actual 2007 \$000s	Actual 2006 \$000s
CASH FLOWS FROM OPERATING ACTIVITIES			
Cash was provided from:			
Levy on local authorities		19,882	16,330
Receipts from operations		7,263	5,376
Interest received		1,514	2,105
		28,659	23,811
Cash was applied to:			
Payments to suppliers		12,147	7,950
Payments to employees		7,855	7,398
Payments relating to special purposes		582	136
		20,584	15,484
Net Cash Flow from Operating Activities	11	8,075	8,327
CASH FLOWS FROM INVESTING ACTIVITIES			
Cash was provided from:			
Grand Atrium project fundraising		12,784	9,636
Other capital funds		300	-
Dividends & bequests received		229	45
Sale of investments		6,416	11,298
		19,729	20,979
Cash was applied to:			
Purchase of investments			
Purchase of property plant and equipment		30,339	28,715
		30,339	28,715
Net Cash Flow Used in Investing Activities		(10,610)	(7,736)
CASH FLOWS FROM FINANCING ACTIVITIES			
Cash was provided from:			
Auckland City carpark loan		3,000	
NET (DECREASE) INCREASE IN CASH HELD		465	591
Opening cash balance		1,052	461
Closing Cash Balance		1,517	1,052
Represented by:			
Cash and bank		1,517	1,052
Closing Cash Balance		1,517	1,052

The accompanying notes and accounting policies form part of these financial statements.

NOTES TO THE FINANCIAL STATEMENTS

FOR THE YEAR ENDING 30 JUNE 2007

	Actual 2007 \$000s	Annual Plan 2007 \$000s	Actual 2006 \$000s
1. COSTS OF ACTIVITIES			
MAINTENANCE AND MANAGEMENT			
COLLECTION MANAGEMENT			
Registration and conservation	1,215	1,163	1,066
Curatorial	1,675	1,869	1,750
Library	505	525	411
Corporate services	1,296	1,020	1,206
Occupancy	628	477	368
Depreciation	563	776	476
Total Collection Management	5,882	5,830	5,277
PUBLIC PROGRAMMES			
Education and publications	1,411	1,185	1,024
Exhibitions	2,092	1,007	1,316
Marketing	927	1,028	1,035
Membership			26
Commercial operations	2,481	2,705	1,835
Admissions	660	584	463
Corporate services	1,584	1,246	1,369
Occupancy	3,767	2,863	2,154
Depreciation	3,379	4,658	2,853
Total Public Programmes	16,301	15,276	12,075
WAR MEMORIAL			
Activities	97	90	90
Corporate services	64	50	63
Occupancy	1,883	1,431	1,104
Depreciation	1,689	2,330	1,427
Total War Memorial	3,733	3,901	2,684
TOTAL MAINTENANCE AND MANAGEMENT COSTS	25,916	25,007	20,036

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDING 30 JUNE 2007 (continued)

	Actual 2007 \$000s	Annual Plan 2007 \$000s	Actual 2006 \$000s
1. COSTS OF ACTIVITIES (CONTINUED)			
DEVELOPMENT			
COLLECTION MANAGEMENT			
Registration and conservation	232	500	
Curatorial			94
Library			62
Corporate services			223
Occupancy			15
Total Collection Management	232	500	394
PUBLIC PROGRAMMES			
Education and publications	100	100	221
Exhibitions	150	150	120
Marketing	250	250	25
Membership			11
Commercial operations			244
Corporate services			258
Occupancy			90
Total Public Programmes	500	500	969
WAR MEMORIAL			
Activities			46
Corporate services			12
Occupancy			45
Total War Memorial			103
TOTAL DEVELOPMENT COSTS	732	1,000	1,466

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDING 30 JUNE 2007 (continued)

	Actual 2007 \$000s	Actual 2007 \$000s	Actual 2007 \$000s	Annual Plan 2007 \$000s	Actual 2006 \$000s
2. COMPONENTS OF SURPLUS					
EXPENSES	MAINTENANCE MANAGEMENT	DEVELOPMENT	TOTAL		
Auditors' fees-financial statements	32		32	33	32
Auditors' fees-other services	3		3		6
Bad debts					
Commercial activities	2,481		2,481	2,705	1,835
Fair value change in forward exchange contracts	59		59		
Heritage assets written off (Note 4)				250	249
Interest	136		136	110	
Operating expenses	7,717	732	8,449	7,380	6,978
Operating lease expenses	181		181	167	165
Remuneration	7,402		7,402	7,427	7,267
Taumata-a-lwi fees	18		18	38	37
Transfer of depreciation levy to GA funding	1,731		1,731		
Transfer to Exhibitions Reserve	400		400		
Trust Board fees	125		125	135	131
Total Expenses	20,285	732	21,017	18,245	16,700
Buildings depreciation expense	1,385		1,385	500	310
Displays depreciation expense	2,670		2,670	2,800	2,440
Plant and equipment depreciation expense	1,855		1,855	4,463	2,052
Total Depreciation expense	5,910		5,910	7,763	4,802
Reported in individual activities	(435)		(435)		
Loss on disposal of fixed assets	156		156		
Total costs of Property, Plant & Equipment	5,631		5,631	7,763	4,802
	25,916	732	26,648	26,008	21,502

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDING 30 JUNE 2007 (continued)

	Actual 2007 \$000s	Actual 2006 \$000s
3. GRAND ATRIUM PROJECT FUNDRAISING		
Opening Balance	32,068	22,472
NZ Government	6,489	4,711
ASB Bank Community Trust	2,500	2,795
Gibbs Family		100
Lion Foundation		500
Horrocks Sainsbury		200
Southern Trust		50
B & S Picot		5
David Levene Charitable Trust	100	50
Woolf Fisher Trust		100
P H Masfen Charitable Trust	20	20
W A Stevenson & Sons Limited	600	
Chisholm Whitney Family Charitable Trust	50	100
McConnell Family	20	20
Museum Circle	413	460
Auckland Museum Institute	290	
Thermosash	50	
Sky City Community Trust	100	
Depreciation levy transferred	1,731	
Lottery Grants Board	300	
Logan Campbell		25
Interest	121	460
	12,784	9,596
CUMULATIVE FUNDS RAISED	44,852	32,068

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDING 30 JUNE 2007 (continued)

4. HERITAGE ASSETS

The Auckland Museum Trust Board has decided to comply with FRS 3 and capitalise collection acquisitions and the fair value to items gifted to the collection since 1 July 2002. For heritage assets purchased prior to 1 July 2002 the cost value has not been capitalised as it is impractical to obtain this information. For heritage assets gifted to the Museum prior to 1 July 2002 the fair value has not been capitalised as FRS-3 commenced application on 1 July 2002 and capitalisation of these assets has been done from this point on.

5. INVESTMENTS - RESTRICTED

Restricted investments have been provided to the Museum for specific purposes determined by the donor and the Museum is obligated to use the funds for these specific purposes.

6. INVESTMENT PROPERTY - RESTRICTED

The Vaile Trust investment property was valued at \$1,175,000 by DTZ New Zealand Limited, valuers at 30 June 2007.

7. PROPERTY PLANT AND EQUIPMENT

	Capital WIP	Collection	Buildings	Displays	Equipment	Total
	Cost	Cost	Cost	Cost	Cost	
Gross carrying amount	\$000s	\$000s	\$000s	\$000s	\$000s	\$000s
Balance at 1 July 2006	38,746		22,414	27,840	19,527	108,527
Additions	23,235	1,909	262	2,744	2,124	30,274
Transfers	61,981		45,548		16,433	
Disposals			71	105	1,932	2,108
Balance at 30 June 2007		1,909	68,153	30,479	36,152	136,693
Accumulated depreciation						
Balance at 1 July 2006			1,931	20,152	13,232	35,315
Depreciation expense			1,385	2,670	1,855	5,910
Disposals			44	88	1,828	1,960
Balance at 30 June 2007			3,272	22,734	13,259	39,265
BOOK VALUE 30 JUNE 2007		1,909	64,881	7,745	22,893	97,428
Book value 30 June 2006	38,746		20,483	7,688	6,295	73,212

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDING 30 JUNE 2007 (continued)

	Actual	Actual
	2007	2006
	\$000s	\$000s

8. LOAN

Loan from Auckland City to fund carpark, repayable in 5 years,
interest fixed at 7.44%, payable annually.

3,000

9. COMMITMENTS UNDER NON-CANCELLABLE LEASES

Less than 1 year 80 80

Between 1 and 2 years

Between 2 and 5 years

80

80

10. CAPITAL COMMITMENTS

Grand Atrium project 737 11,589

Equipment 1,747 2,380

2,484

13,969

11. CONTINGENT LIABILITIES

The Museum has a contingent liability in respect of the Accident Compensation Commission's (ACC) residual claims levy. The levy will be payable annually from May 1999 for up to 15 years. The Museum's future liability is a function of ACC's unfunded liability for past claims and future payments to employees by the Museum.

At 30 June 2007 there were no other contingent liabilities (2006 nil).

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDING 30 JUNE 2007 (continued)

	Actual 2007 \$000s	Actual 2006 \$000s
12. RECONCILIATION OF SURPLUS FOR THE YEAR TO NET CASH FLOW FROM OPERATING ACTIVITIES		
Surplus before Capital Transactions	1,460	4,275
Add non-cash items:		
Depreciation	5,910	4,802
Other	(279)	
Investment revaluations and reinvestments	433	(1,933)
	6,064	2,869
Add (less) movements in working capital:		
(Increase) / decrease in accounts receivable	195	(209)
(Increase) / decrease in inventory	(214)	8
(Decrease) / increase in accounts payable	(1,087)	1,469
	(1,106)	1,268
Add (less) items initially classified as financing/ investing related activity:		
Grand Atrium project fund raising costs	1,731	(40)
Dividend	(74)	(45)
	1,657	(85)
NET CASH FLOW FROM OPERATING ACTIVITIES	8,075	8,327

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDING 30 JUNE 2007 (continued)

13. SEGMENT INFORMATION

The Auckland War Memorial Museum is governed by the Auckland War Memorial Museum Act 1996 and operates primarily in the Auckland Region with the purpose of providing the public with a museum.

14. FINANCIAL INSTRUMENTS

The nature of activity and management policies with respect to financial instruments is:

(1) CURRENCY RISK

The Museum has exposure to foreign exchange risk as a result of transactions denominated in foreign currencies arising from investing and exhibition activities. Foreign exchange risks on investment funds are hedged by the funds manager as considered necessary. No cover was in place at 30 June 2007. Forward exchange contracts are taken out to cover exhibition commitments.

(2) INTEREST RATE RISK

Management monitors interest rates and locks in fixed rates where appropriate. Interest rates on bank deposits at balance date are as follows:

Cash and cash equivalents	range from 2% to 8.0% (2006 range 2% to 7.2%)
Short term investments	range from 7.7% to 8.4% (2006 range 7.4% to 7.5%)
Short term investments-restricted	range from 7.7% to 8.4% (2006 range 7.4% to 7.5%)

(3) CREDIT RISK

In the normal course of its business, the Museum incurs credit risk from trade debtors and transactions with financial institutions. The Museum has a concentration of risk with respect to funds on deposit at financial institutions. The Museum minimises this risk by placing funds on deposit with institutions which have been given an 'A' rating by Standard & Poors.

(4) FAIR VALUES

The carrying value of cash and liquid deposits, debtors, trade creditors, other and sundry debtors and creditors, is equivalent to their "fair value."

	Actual 2007 \$000's	Actual 2006 \$000's
--	---------------------------	---------------------------

15. GENERAL EQUITY

Opening balance	75,465	55,461
Transfer from Financial Performance Statement	15,147	10,523
Transfer of capital expenditure from special purposes equity	6,059	14,634
Transfer of depreciation levy to asset replacement reserve	(7,763)	(5,153)
Closing balance	88,908	75,465

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDING 30 JUNE 2007 (continued)

	Balance 2006 \$000s	Levies, Gifts & Bequests \$000s	Investment Net Income \$000s	Operating Expenditure \$000s	Capital Expenditure \$000s	Balance 2007 \$000s
16. SPECIAL PURPOSES EQUITY						
RESTRICTED TRUSTS						
Levingston Cooke Family Bequest	2,396	70	42	56		2,452
Edward Earle Vaile Trust Fund	1,170		177	30		1,317
The Waldo Heap Bequest	416		7	1		422
AWMME&B Omnibus Trust	36		1			37
Life Members' Subscription Trust	111		2	4		109
Auckland Museum Endowment Act	44		1			45
Bertha Wilson-cinematography	6					6
Others under \$10,000	27		1			28
RESTRICTED GIFTS & BEQUESTS						
Nancy Bamford bequest	658		12	16		654
Disney Trust		83		83		
Others under \$10,000	53		2			55
GIFTS & BEQUESTS SUBJECT TO WISHES						
A G W Dunningham bequest	118		2			120
C Whitney Trust	40		1			41
K Pritchard bequest		53				53
Memorial Hall donations	89		2			91
UNRESTRICTED MUSEUM RESERVES						
Asset replacement/Spedding	3,345		59			3,404
Catherine E Tong reserve	84		1			85
Ko Tawa reserve		21				21
Asset replacement reserve	14,004	7,763	247		5,780	16,234
Perpetual maintenance reserve	662				100	562
Acquisitions reserve	278	179			179	278
Exhibition reserve	718	400		382		736
	24,255	8,569	557	572	6,059	26,750

AUDIT REPORT

TO THE AUCKLAND WAR MEMORIAL MUSEUM TRUST BOARD

We have audited the financial statements on pages 12 to 21 and 41 to 57. The financial statements provide information about the past financial performance and service performance of the Auckland War Memorial Museum and its financial position as at 30 June 2007. This information is stated in accordance with the accounting policies set out on pages 42 and 43.

TRUST BOARD RESPONSIBILITIES

The Trust Board is responsible for the preparation, in accordance with New Zealand law and generally accepted accounting practice, of financial statements and a statement of service performance which give a true and fair view of the financial position of the Auckland War Memorial Museum as at 30 June 2007 and of the results of its operations, cash flows and service performance for the year ended 30 June 2007.

The Auckland War Memorial Museum Act 1996 also requires the Board to report the performance targets and other measures by which the Museum's performance can be judged in relation to its objectives.

AUDITORS' RESPONSIBILITIES

It is our responsibility, in terms of Section 28 of the Auckland War Memorial Museum Act 1996, to express to you an independent opinion on the financial statements and the statement of service performance presented by the Trust Board.

ANNUAL PLAN

The Annual Plan 2007 information within the financial statements has been agreed to the Auckland War Memorial Museum's Annual Plan document prepared by the Trust Board in terms Section 22 of the Auckland War Memorial Museum Act 1996.

BASIS OF OPINION

An audit includes examining, on a test basis, evidence relevant to the amounts and disclosures in the financial statements. It also includes assessing:

- the significant estimates and judgements made by the Trust Board in the preparation of the financial statements, and

- whether the accounting policies are appropriate to the Auckland War Memorial Museum's circumstances, consistently applied and adequately disclosed.

We conducted our audit in accordance with New Zealand Auditing Standards. We planned and performed our audit so as to obtain all the information and explanations which we considered necessary in order to provide us with sufficient evidence to give reasonable assurance that the financial statements are free from material misstatements, whether caused by fraud or error. In forming our opinion we also evaluated the overall adequacy of the presentation of information in the financial statements.

Other than in our capacity as auditors, and the provision of accounting advice, we have no other relationship with or interests in the Auckland War Memorial Museum.

UNQUALIFIED OPINION

We have obtained all the information and explanations that we have required. In our opinion

- the financial statements of the Auckland War Memorial Museum on pages 41 to 57:
 - comply with generally accepted accounting practice in New Zealand;
 - fairly reflects the financial position of the Auckland War Memorial Museum as at 30 June 2007, the results of its operations and cash flows for the year ended on that date; and
- the statement of service performance fairly reflects the performance targets and other measures by which performance has been judged in relation to the objectives of the Auckland War Memorial Museum as at 30 June 2007.

Our audit was completed on 6 September 2007 and our unqualified opinion is expressed as at that date.



Deloitte.

AUCKLAND, NEW ZEALAND

CHARTERED ACCOUNTANTS

OUR ORGANISATION

STRUCTURE AT 30 JUNE 2007



MUSEUM STAFF

COLLECTIONS MANAGEMENT

Oliver Stead

CONSERVATION & REGISTRATION

Annie Hall
Chris Jones
Craig Collier
Heath King
Heike Winkelbauer (p)
Janine Leighton
Jeremy Uden
Julia Gresson
Laura Vodanovich
Meredith Rimmer
Merv Hutchinson
Olivia Cranstone
Sara Browne

HUMAN HISTORY

Abbey-Rose Lewis
Awhina Rawiri
Barbara Spiers
Catherine Jehly
Chanel Clarke
Finn McCahon-Jones
Fuli Pereira
Gordon Maitland
John Tepu
Kath Prickett
Louis Le Vaillant
Nigel Prickett
Roger Neich
Rose Young
Shaun Higgins
Wendy Burne

HUMAN RESOURCES

Helen Matthews
Lawton Hakaraia

LIBRARY SERVICES

Alison Taylor
Bruce Ralston
Christina Tuitubou
Diane Gordon
Elizabeth Lorimer
Gabrielle Fortune
Geraldine Warren
Hikitia Barton
Janneen Love (p)
Jennie Philson
Julie Senior
Martin Collett
Phillip Allen
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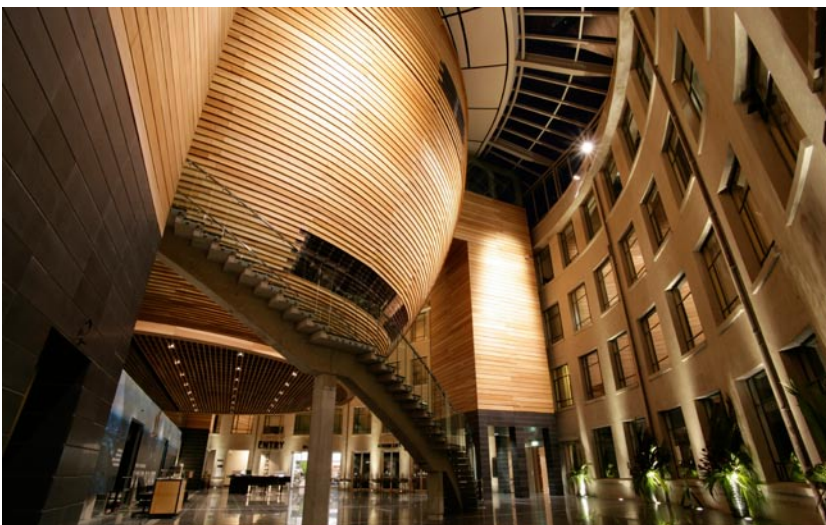
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A YEAR AT THE MUSEUM



Powerful exhibitions were a feature of the 2006/2007 year. Top: *Vaka Moana* (with the Caroline Islands goddess Kave at right) told the story of the migrations and settlement of Pacific peoples. Middle left: *Egypt: Beyond the Tomb* gave the young Dinomites section of the Auckland Institute members the chance to confront a mummy in Egyptian costume. Middle right: *The Vikings* brought another culture into focus.

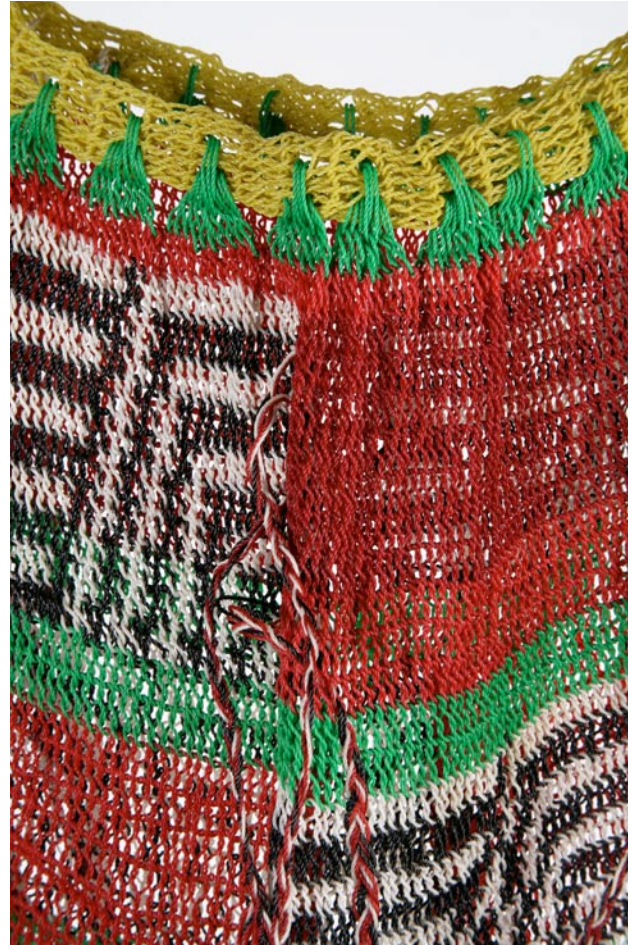
Left: The opening of the Grand Atrium with its spectacular “hanging” wooden bowl signalled the completion of a Museum redevelopment programme costing \$113 million over 12 years.



Some of the items donated from the internationally significant collection of Shigenori and Kazuko Itoh contemporary studio ceramics and glass were shown in *The Kan: Green Gallery Collection of International Ceramics* exhibition.

Top: Bread-kneading bowl, Konebachi (2000) by Hanjiro Mizuno. Stoneware with Sancai (three-colour) glaze, an adaptation from Chinese Tang wares.

Bottom: Jomon-style Yayoi spiral jar (2001) by Mutsuo Yanagihara. Stoneware, gloss and matte glazes, silver lustre overlay.



Auckland Museum was presented with a comprehensive collection of everyday material culture from the Kaugel Valley in the Western Highlands of New Guinea, assembled during doctoral research there in 1963 to 1968 by Dr Nancy Bowers, formerly of Auckland University. Top: Detail of colourful bilum string bag from New Guinea Western Highlands, tracing the introduction of new synthetic materials. Bottom: Headdress decoration of beetle carapace and plant fibre, Western Highlands, Papua New Guinea.



A year of all-round achievement in the Collection Management saw the renewal of the Encounter: New Zealand Design and Decorative Arts and Landmarks: International Design and Decorative Arts galleries. A souvenir book for the New Zealand gallery was published, with text by Louis Le Vaillant and photographs by Krzysztof Pfeiffer. An on-line catalogue for the galleries was also produced. Encounter gallery outlines the development of design and decorative arts in New Zealand from 1800 to the present. Landmarks gallery celebrates international design and decorative arts from Europe and England from 1600 onwards.

Conservation work for the galleries focused on furniture such as long-case clocks, chairs and bookcases, as well as costumes, items of silverware and large flat textiles mounted for wall display.



As examples of local design, Encounter gallery includes (top) a wardrobe in native woods by Jonathon Tonson Garlick and Robert Cranwell, made in Auckland in 1889, and (bottom) hand-printed fabrics by William Mason, Frank Carpay and May Smith, a stereo cabinet designed by John Crichton and featured in the *English Studio Arts Yearbook* in 1954/55, and even the Laloli brothers baby high chair. International design in the Landmark gallery includes (middle) a cabinet of silver and ceramics from 17th to 19th-century Europe and England, with Davenport, Spode, Worcester, Wedgwood, Crown Derby and Chelsea-Derby ceramics.





The exhibition *Cheeseman's Flora* displayed this colourful Illuminated Address, presented to Thomas Cheeseman in 1923 by the Council of the Auckland Institute in appreciation of nearly 50 years of services to the Institute and Museum and to the cause of science in New Zealand.



Left: Pacific dance at the opening of *Vaka Moana*.

Bottom left: Archaeologists excavating stone-walled whalers' house, Oashore, Banks Peninsula.

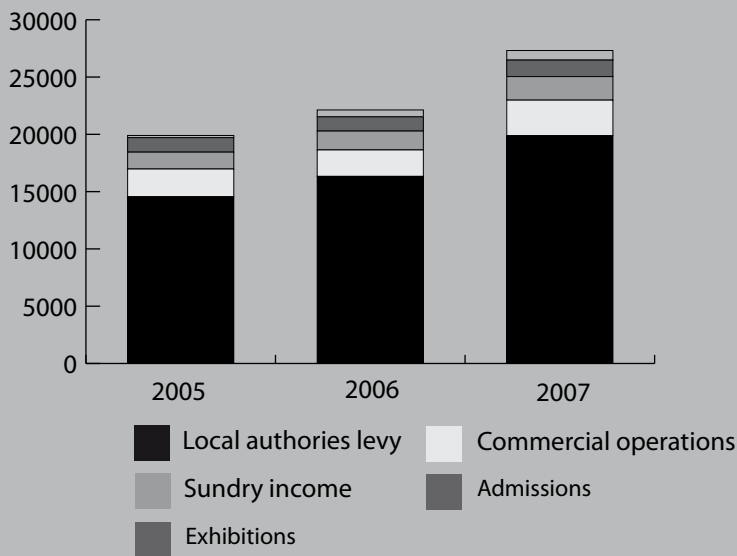


Bottom right: Stitchbird. Museum Land Vertebrates staff participated in the release of stitchbirds translocated from Tiritiri Matangi to the Waitakere Ranges where they have been locally extinct for over a century. The Museum provided mounted stitchbird specimens for closer inspection by members of the public. Curator of Land Vertebrates Brian Gill has been involved in exciting international research that showed that the stitchbird or hihi belongs in a family of its own, rather than with the tui and bellbird in the honeyeater family as previously supposed. The results show the importance of taxonomic expertise and of natural history collections. Tissue samples for the genetic research were obtained from museum birds.

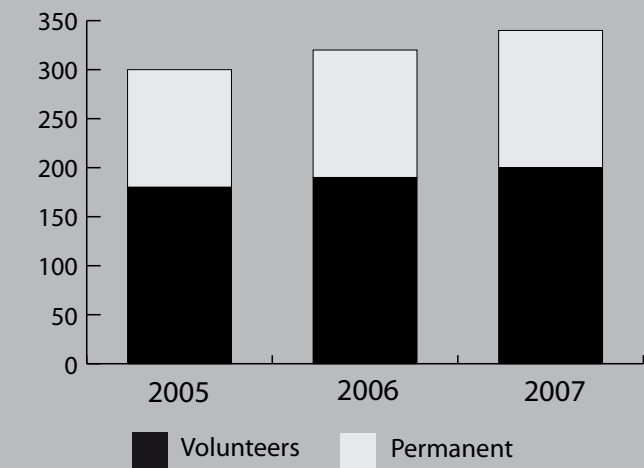


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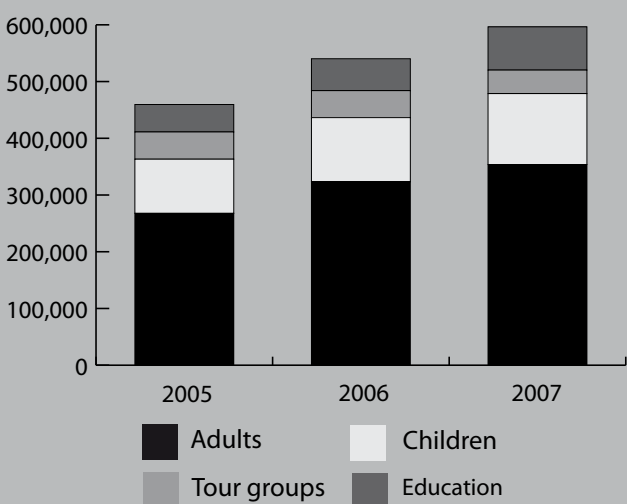
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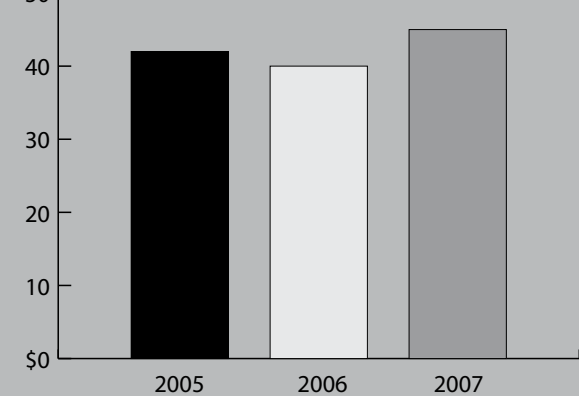
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Cover and Annual Report photography by Krzysztof Pfeiffer.

Front cover: Aerial view of the completed Grand Atrium. Back cover: Dance troupe Soul Speed performing at the opening of Matariki.